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DRAMATIC MIRROR OF MOTION PICTURES

MARCH 9, 1918

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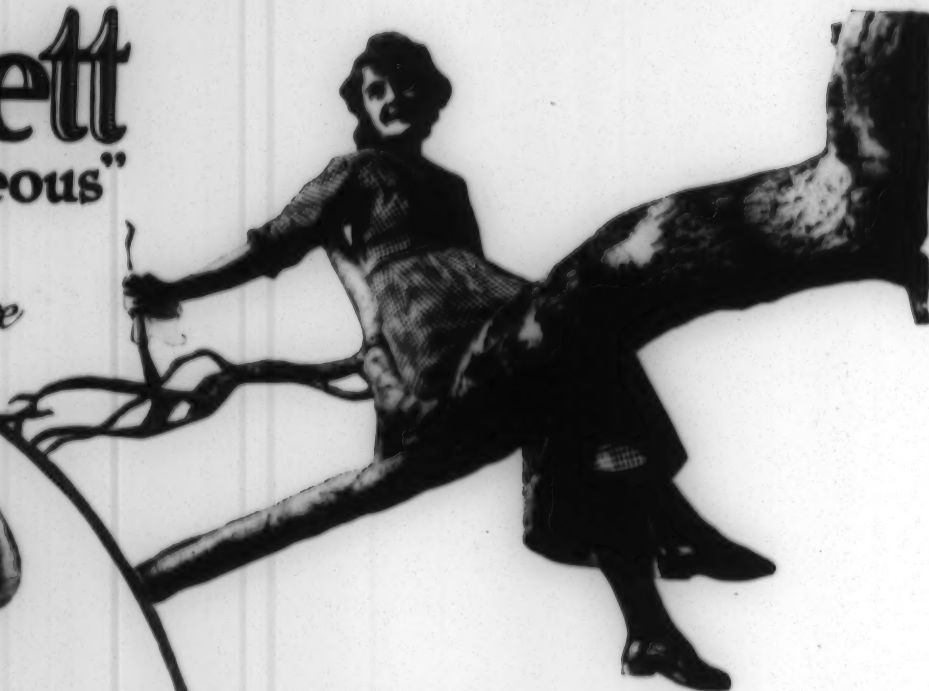
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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, MARCH 9, 1918

No. 2046

FIRST "SMILEAGE" COMPANY READY

**"Turn to the Right" to Be
Presented in National
Army Camps**

Smileage Company No. 1, which is to present "Turn to the Right" in the "Liberty" Theaters in the National Army camps throughout the country, gave a dress rehearsal at the Criterion Theater Friday morning. Guests at the rehearsal included the leaders of the Smileage movement in the city, prominent army, navy and civil officials, representatives of the press, players and friends of the authors, Winchell Smith and John E. Hazzard.

While other companies have gone from nearby cities to give special performances at the camps, "Turn to the Right" is the first of the Smileage companies which will tour exclusively the circuit of National Army cantonments. Messrs. Smith and Golden have borne all the overhead expenses of the production, including specially designed collapsible scenery. The play will be presented in the camps at a scale of 10, 25 and 50 cents. The camp presentations of the play will be under the direction of the Military Entertainment Council of the War Department Commission on Training Camp Activities.

The players who have volunteered their services at merely living salaries for this period include Frank Bacon, Jessie Pringle, Jason Robards, Beatrice Nichols, Cecil Dwight, Bessie Bacon, Frances Kennan, Carl Gerard, James C. Lane, Roy Briant, Bernard Delaney, George Thompson, Harry Buchanan, I. Hershey and George Spelvin.

CENTURY ROOF TO BE REOPENED SOON

**Morris Gest Plans Oriental
Style of Decoration for
Midnight Resort**

Morris Gest is planning to reopen shortly the roof garden atop the Century Theater with a midnight entertainment and cabaret. An Oriental style of decoration will be employed in the refurbishing of the place, Mr. Gest being a great believer in the theatrical appeal of Eastern standards of amusement. No name has been selected as yet for the resort.

During the Dillingham-Ziegfeld regime at the Century the roof garden was opened under the name of the Coconut Grove, the decorations being patterned after the Coconut Grove at Palm Beach, Fla. During the engagements of "The Century Girl" and "Miss 1917" it was a popular after-theater rendezvous. An entertainment, entitled "A Night in Spain," provided by members of "The Land of Joy" company was the last production there.

RESTORATION OF GREAT WHITE WAY BRINGS RELIEF

**Theatrical Managers Plan to Take Full Advantage of the
Rescinding of the "Lightless Night" Order—Thurs-
day and Sunday to Remain Dark for the Present**

The Great White Way has been restored. The Stygian gloom which has prevailed on Broadway for most of the winter has been banished and the street of a million and one lights is in fair way to regain the fame which has been exclusively assigned to it since Edison made practical Ben Franklin's theory. Broadway returned to its earlier glory on Friday night in a full burst of incandescent extravagance, the occasion being the rescinding of the "lightless night" order for New York State by State Fuel Administrator Albert H. Wiggin. The order requiring the reduction of light and heat for buildings was rescinded on the same date.

Theatrical and hotel men and others who for the past two months have been forbidden to guide the wayfarer on Broadway to their establishments are now planning to take full advantage of the new condition and hope to make the Great White Way as famous with people from Chicago as formerly. While the darkness which has prevailed during the theatergoing hours has not affected patronage of the playhouses to any extent, there is, however, a feeling of immense relief among the managers over the possibility of bringing back the electric brilliance of the old nights. Primitive illumination has been re-

sorted to by many theatrical men as a means of guiding playgoers to their attractions. John Cort has been using a phosphorescent sign in front of his theater to advertise "Flo-Flo," and during the Hitchcock-Goetz regime at the Fulton kerosene lamps were burned in front of the theater.

In announcing the new rules Mr. Wiggin says:

"There is still a shortage of fuel in this State, and continuation of conservation is urged. The order of Fuel Administrator Garfield for 'lightless nights' on Thursday and Sunday will continue in force over the whole country."

It is believed, however, that Thursday and Sunday will soon be placed on the illuminated list since it is reported that plenty of coal is on hand and the general freight situation is good.

Appreciation is being expressed by local fuel officials of the patriotic spirit with which the people of New York carried out the "lightless night" order. There is no doubt that many hardships of both a personal and financial nature were endured. The big advertising companies and manufacturers who depend on large display signs to draw business to their products were the hardest hit.

ACTORS WANT STATE PROTECTION

**Seek to Be Included in Amendment to Workmen's Compensation
Law Which Is Designed to Aid Stage Operatives**

Assemblyman Pratt has proposed an amendment to the Workmen's Compensation law specifying that the operatives employed on and about the stage are entitled to protection against physical accident. An effort will be made by the Actors' Equity Association to have actors included in the amendment, thereby bringing actors and actresses under the workings of the law. It has not been determined what method the association will adopt in order to have the actor included in the amendment, but it is certain that the members of the society who have a voting residence in the State of New York will be requested to write to their Assemblymen and urge consideration for the actor.

The actors' organization has also decided to send a representative to Albany to lay before the legislators reasons why actors should receive the same degree of protection as accorded to stage hands, electricians and other mechanical employees of the theater.

Officials of the Actors' Equity Association are of the opinion that the proposed amendment as it stands is dis-

criminatory, and they call attention to the fact that scarcely a week passes that actors do not receive injuries during the course of their professional activities on the stage.

TO REVIVE "WAY DOWN EAST"

William A. Brady is to offer an elaborate revival soon of "Way Down East," it is reported. Mr. Brady was the original producer of the rural play and for many years it was a very profitable production for him. It is his belief, it is said, that a new presentation of the play on Broadway this Spring will prove popular. A cast of prominent players will be engaged for the revival.

DITTRICHSTEIN TO TOUR

Leo Dittrichstein's engagement in "The King," at the George M. Cohan Theater, will be brought to a close Saturday night, and for the remainder of the season Mr. Dittrichstein will be seen in Boston, Philadelphia, and Chicago. The succeeding attraction at the Cohan is as yet unannounced.

RAIL FACILITIES FOR BIG CIRCUSES

**Improvement in Transportation
Situation Benefits Tours of
Outdoor Shows**

The announcement that Barnum and Bailey's Circus will inaugurate its touring season in Madison Square Garden on March 23 removes all doubt that the transportation situation seriously affected, if it did not altogether bar, the presentation of the big outdoor shows throughout the country this spring and summer.

Director General McAdoo of the Railroad Administration has decided that circuses, attractions for state fairs and other outdoor shows will have their regular routings this season over railroads, outside of the congested districts in the East, and that their itineraries will receive special consideration in the congested zone wherever their movements do not interfere with war shipments. It is possible that the movement of shows in all territories will be made unrestricted as in other years.

Preparations are in progress by the Barnum and Bailey Circus at the winter quarters in Bridgeport, Conn., according to the announcement, for one of the most active seasons of recent years, and there is a feeling of great relief and satisfaction among the circus folk that they are permitted to give their show as usual.

There was considerable uncertainty for a time whether the big circuses would be able to carry out their plans for this season owing to the abnormal transportation conditions of the past three months. Circus officials were considering various means and methods which would enable them to present their attractions as heretofore. The improvement in the railroad situation, however, has solved the whole question and the circuses will make their tours as in other years.

WILL NOT BUILD THEATER Shuberts Do Not Plan New Playhouse in Montreal

MONTREAL (Special). — There is no foundation for the rumors circulating here to the effect that the Shubert theatrical firm were planning to build a new theater in Montreal to play their own attractions in opposition to Klaw and Erlanger.

Inquiries addressed both to Klaw and Erlanger and the Shuberts brought forth emphatic denials from both firms. Klaw and Erlanger have a ten year contract with Messrs. Edward and Driscoll, and the Shubert firm a five year contract with the right of renewal for an additional five years given Edwards and Driscoll.

Mr. Erlanger says his firm will follow its invariable policy and stand by its contract. Mr. Shubert declares that his firm has not the slightest intention of building a theater here.

HAMMERSTEIN MAY PRESENT POPULAR OPERA AT LEXINGTON

Metropolitan Willing to Release Him from Old Agreement, it Is Said—Theater of Increasing Value

Arthur C. Sheridan, real estate auctioneer, has been commissioned to offer at public auction on March 21 next the Lexington Opera House, in Lexington Avenue, between Fifth and Fifty-first Streets. The sale has been ordered by Justice Henry D. Hotchkiss, of the Supreme Court, and will take place in the Real Estate Exchange, at 14 Vesey Street. All arrangements for the sale have been completed by Henry W. Kennedy, of the law firm of Holmes, Rapallo and Kennedy, attorneys for the Manhattan Life Insurance Company, which is foreclosing the property, and D. Theodore Kelly, of the firm of Kelly and Hewitt, and Seabury, Massey and Lowe, attorneys interested in the sale, and Franklin H. Mills, who is the referee, under whom the sale is being directed.

Mr. Hammerstein, who built the house, was reported to have sold out his interest in the theater in February, 1915, to the Gerstan-Cramer Syndicate, and only five months after Hammerstein's Chicago Opera Association had opened the doors of the new playhouse. The Chicago Opera Company recently concluded a four-week season there to receipts which amounted to \$200,000.

Mr. Hammerstein may return to the operatic field and give two-dollar opera at the Lexington. He is bound by a contract with the Metropolitan Opera

Company, made when he discontinued his activities at the Manhattan, eight years ago, to keep out of grand opera. That contract still has two years to run, but the Metropolitan, it is said, is willing to release him from his agreement in case he gives opera at popular prices.

The deed of the building was turned over to a holding party when Mr. Hammerstein wanted to give vaudeville to facilitate arrangements with the United Booking Offices. There is a case up before Magistrate Groehl which, when decided, may give him control of the house.

Depending upon the decision of the case before Magistrate Groehl rests the return of the Chicago Opera Company to the Lexington next season. If Mr. Hammerstein wins he probably will give popular opera there. If he loses and the building remains in the hands of the holding company, which has not invested a cent in the building, the Chicago company may be able to renew its contract for next season.

The value of the Lexington as a theatrical property is rapidly increasing owing to the erection in its vicinity of the Biltmore Hotel. The new Commodore Hotel will be near there also. Other vast improvements are being made in the immediate neighborhood of the theater, including office buildings and apartment houses.

MAUDE BEGINS NEW SEASON

Cyril Maude, who has been playing in Australia and New Zealand for eight months, arrived in Vancouver on Monday. As THE MIRROR exclusively stated in its last issue Mr. Maude will tour the Western States with a repertoire consisting of "Grumpy," "General John Regan," and "Caste." His new American season began in Seattle on Feb. 27.

"MRS. WARREN'S PROFESSION"

The Washington Square Players will present as the fifth bill of their subscription season George Bernard Shaw's "Mrs. Warren's Profession" at the Comedy Theater on Monday night, March 11. Mary Shaw has been specially engaged for the role of Mrs. Warren, and she will direct the production of the play. The comedy will be given for two weeks only.

HEWLETT PLAY TO BE GIVEN

A comedy by Maurice Hewlett, the English novelist, has been selected by the Greenwich Village Players as the third bill of their season at the Greenwich Village Theater. The play, which is entitled "Pan and the Young Shepherd," will be presented Monday night, March 11. The revised acting version of the play which Director Frank Conroy is using has been made by Granville Barker, and the music is the work of W. Franke Harling, the musical director of the Greenwich Village Theater.

DALY ABANDONS PLAYLET

Arnold Daly has abandoned "Democracy's King," an allegorical playlet of which he is the author, and is appearing at the Hudson Theater only in "The Master." Mr. Daly himself is the sponsor of the production.



ACTORS PREPARING TO PLAY ACTORS

The Dressing Room Scene in "Youth," in which the Washington Square Players are appearing. From left to right: Edward Balzerit, Saxon Kling, Robert Strange, James Torsell and Arthur Hohl.

MORE CAMPS TO HAVE THEATERS

"Liberty" Playhouses to Be Built in 12 National Guard Cantonments

Additional "Liberty" Theaters are to be established in twelve National Guard camps which are scattered about the country, according to an announcement by the Entertainment Committee of the Commission on Training Camp Activities. Theaters are in operation in practically all of the sixteen National Army cantonments, and now that the establishment of these playhouses has been accomplished it is the desire of the Training Camp Activity Commission to erect theaters at once in the National Guard camps.

The new Liberty theaters are designed especially for theatrical performances. The stages will measure 40 by 22 feet and the buildings will be 120 by 60 feet. Stationary benches will be set up on the earth floor. Large doors in each side of the buildings will open upward, giving more space for spectators' seats on the sides and better ventilation. Each theater will have a lobby, a ticket office, dressing rooms, full lighting equipment, curtains and scenery stocks. Living quarters for the manager of each theater are provided in the building. In cold weather each building will be heated by eight stoves.

CANCEL MOLLER DANCERS

The Metropolitan Opera House has canceled the performance of Greek dances which had been announced by Helen Moller to take place there Tuesday night, March 19. The discussion aroused by a matinee given by the Helen Moller Dancers in the theater last Monday during which applause and hisses greeted what was regarded as an extreme scantiness of attire is said to have been responsible for the cancellation of the engagement. Instead of her program a benefit performance for the Red Cross will be given on March 19 at the Metropolitan.

It is said that the police have notified Miss Moller that she must not dance again in her chiffon costume.

"LOVE FORBIDDEN" PRESENTED

PHILADELPHIA (Special). — "Love Forbidden," adapted from the French of "L'Amour Défendu," by Jacques Rénaud, and for which Garland Gaden holds the exclusive American and Canadian rights, opened at Ford's Theater, Baltimore, Feb. 4.

The attraction opened a two-weeks' engagement at the Broad Street Theater, Philadelphia, Feb. 11, to the biggest receipts that theater has had for an opening in many months; the gross for the opening being \$2,034.50.

Robert Edson, who is being featured with the attraction, will be replaced soon by a prominent young leading man.

TO ACT FRENCH PLAY

Richard Bennett has arranged to produce, at a special matinee during his forthcoming engagement in Boston, an adaptation by William A. Page of the French comedy, "The Rubicon," written by Edouard Bourdet and presented in Paris a few years ago. Mr. Bennett is appearing in "The Very Idea," for the present, and he is trying out "The Rubicon" with a view to using it as a vehicle for himself next season.

PLANS "HITCHY-KOO" SERIES

Raymond Hitchcock has decided to make his musical revue, "Hitchy-Koo," an annual feature, and this year will have a new production called "Hitchy-Koo, 1918."



VERNON CASTLE

"The last picture of the famous dancer, 'the butterfly that became an eagle.' THE MIRROR is indebted for the photograph to Bennett Kilpack, the actor, who was a comrade of Captain Castle in the Royal Flying Corps, and who writes from Camp Benbrook, Fort Worth, Texas: 'The picture shows Captain Castle standing in front of the machine in which he took his last and fatal flight. He was the most popular man in this camp and his death has been sincerely and deeply regretted by all of us. We actors may justly feel proud of him.'"

WEBER AND FIELDS AGAIN Comedians to Appear Together in New Musical Production

Joe Weber and Lew Fields formally announce that they are about to join hands again in a musical production, in which they will appear together in New York in April. Their new vehicle, which is yet to be named, will differ from their previous offerings, it is declared, in that it will have a coherent story rather than a hodge-podge of features. The German dialect which hitherto has always been a part of their joint appearances will be discarded, but Mr. Weber will wear his false stomach.

The book of the play is by Frank C. Stammers. Louis Hirsch has been engaged to write the music, and Henry Blossom will provide lyrics. The stars plan to surround themselves with a splendid cast and a large chorus.

Both Mr. Weber and Mr. Fields have become individual producers since the days of Weber's Music Hall. The two last joined hands in 1912, and a mutual revue produced by them at that time was followed by their appearances in vaudeville and in motion pictures. Since then Mr. Fields has been seen in "The High Cost of Loving," "Miss 1917," and other plays, while Mr. Weber has devoted his time to managerial efforts, giving the stage a number of productions, including "The Only Girl," "Eileen," and this season "Her Regiment." Their new production will have its premiere in Philadelphia late in March.

"FOLLOW THE GIRL" PRESENTED

"Follow the Girl," a musical comedy, by Henry Blossom and Zoel Parenteau, was presented at the Forty-fourth Street Roof Theater Saturday night, March 2. Raymond Hitchcock and E. Ray Goetz are the producers. The cast includes Walter Catlett, William Danforth, Eileen Van Biene, Jobyna Howland, George L. Bickel, Robert O'Connor, Richard Tabor, Ralph Nairn and Louise White. A review of the piece will appear in the next issue of the MIRROR.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"A Cure for Curables," Typical Hodge Comedy; Racial Conflict the Basis of "Her Country"; "Sick-a-Bed" Amusing Farce; Other Plays New and Old

"A CURE FOR CURABLES"

Comedy in Four Acts, by Earl Derr Biggers and Lawrence Whitman. Suggested by Curra Harris's Short Story. Produced by Lee Shubert at the Thirty-ninth Street Theater, Feb. 25.

Mrs. Hamilton Blaine.....Ada C. Nevill
Elizabeth Rankin.....Adelyn Wesley
Bishop Rutledge.....Carson Davenport
Dutton.....George Lund
Mrs. Margaret Foster.....Edith Shayne
Joanne.....Fanchon Duval
Colonel Fairchild.....Charles E. Verner
Philip.....Harold White
Phyllis Blaine.....Clara Moores
Frederick Jamieson.....Edward Wonn
Robert Gleason.....George Barr
Herbert Davies.....Clarence Bellair
Dr. Parker.....Robert Wayne
Corn.....Frederick Strong
J. Cunningham Hale.....Brigham Royce
Watkins.....Davis Marshall
Shep.....Jerry Hart
David Manville.....Joseph Weber
Dr. James Pendergrass.....William Hodge
Judge Luckett.....James H. Lewis
Jack Morris.....James C. Malady
Sheriff.....Arthur E. Sprague
Deputy Sheriff.....Ford Record

It is a diversion—solely for amusement, but never a play. As a vehicle for the display of the drollery of William Hodge it is just what he wants—he is one of the authors—and serves to remind old-timers that there was but one Sol Smith Russell, and Mr. Hodge is his heir. The people who help Mr. Hodge in this diversion are just the sort for Mr. Hodge's idea. Without a single exception, every man and woman in the cast is natural and exactly suited to the part portrayed.

There is a laugh in nearly every line of this Hodge-podge. The merriment is harmless. There is nothing suggestive in the dialogue. This is worth making a note of. The real and only acting is in the third act, where Mr. Hodge as Dr. James Pendergrass turns the doctor who has tried to injure Dr. Pendergrass's rest cure sanitarium business, over to the sheriff. Here Mr. Hodge forgets his nasal dialect and smile, and for two minutes does good, old fashioned melodrama.

Being what it is, there is nothing in the piece to rack the brain of a critic; nothing to analyze. As the word is understood in drama, there is no plot. You know at the start just about how everything is going to turn out. So the audience is not taxed, and sits back and laughs long and vehemently.

A lot of people who think that their livers are awry are at a sanitarium in the Blue Ridge Mountains of Virginia. As a bunch of dyspeptics they are, in the first act, nearly painful to look at. Dr. Pendergrass comes in from Kentucky with his notion that all ailments, if they be such, can be cured by outdoor life, working in a garden, planting and raising Hoover food, replenishing the "innards" with big portions of bread and milk. He gets the afflicted livers in line and sends each with a garden implement to the native soil. They come back from their first honest day's work, limping and hungry and ready to quit the sanitarium. While waiting for the train they fall asleep, the result of healthy fatigue and simple diet. When they awake, they decide to remain instead of going back to New York, or wherever they live. All along one knows that Phyllis Blaine—the only healthy and pretty woman in the set—is interested in Dr. Pendergrass and he in her. It grows. The last curtain finds them rushing off and

calling for Judge Luckett to marry them. The part of Phyllis Blaine is played in a sweet, unaffected way by Clara Moore. She is quite promising. If the object of the stage is to amuse and nothing more, then "A Cure for Curables" serves the purpose.

"HER COUNTRY"

Drama in Three Acts, by Rudolph Besier and Sybil Spottiswoode. Produced by Walter Knight at the Punch and Judy Theater, Feb. 21.

Mrs. Kolbeck.....Winona Bridges
Paul.....Walter Plinge
Major Kolbeck.....Redfield Clarke
Elsa Kolbeck.....Margaret Vaune
Margaret Tinworth.....Rosa Lynd
Kurt Hartling.....Alexander Onslow
Otto von Ottberg.....George Hallett
Mr. Tinworth.....Charles Fleming
Schmidt.....Edward Broadley
Minna.....Mary Broome
Sophie von Dorn.....Adele Klier
Erika Krauss.....Bertha Broad
Mrs. Munroe.....Maude Milton
Ralph Munroe.....William Williams
Lieutenant Reinkampf.....Anthony Blair
Lieutenant von Sieb.....Edward Reece
Lieutenant Delmann.....Frank Rosa
Lieutenant von Prossheim.....Charles Haines
Mrs. Colonel von Rapp.....Marion Kerby
A waiter.....Adalbert Jones

Some one has said that satire is the most effective metier for attack upon conditions and customs of nationality. After witnessing "Her Country," a play by Rudolph Besier and Sybil Spottiswoode, that observation seems particularly pertinent. Had the authors employed satirical pens throughout with which to disclose "kultur at home" in all its varied phases, their joint work would have proved far more significant as a war-time drama. They allow exaggerations of the most palpable kind to mar their sense of philosophy as well as their sense of characterization, and it is only in those moments when they direct a sarcastic offensive upon the manners and styles of German domestic life that they are genuinely interesting.

The play is based upon the conflict which exists between the German and American, or rather Anglo-Saxon, points of view and standards of conduct and living, and the leading figures are an American girl, the daughter of a wealthy art collector, and a German army lieutenant whom she marries just before the present war.

She lives with him and his people and is compelled to endure such artistic atrocities as red plush chairs, such gastronomical atrocities as sausages and such rhetorical atrocities as "I love you so much that I could enjoy torturing you." But the lack of subtlety in the presentation of the manners of everyday Prussian life inspires a judicious point of view in the audience and there is present the feeling that one does not have to travel to Germany to find plush chairs, sausages and cave-man eloquence.

The heroine submits to her congenial surroundings amicably for a time, and then the war breaks out. Domestic circumstances of a most disagreeable kind thereupon take place which indicate a way out for her and she escapes into Luxembourg.

Rosa Lynd plays the role of the American bride with fine restraint and with a considerable degree of charm. Alexander Onslow was sincere in the part of her Prussian husband, despite the fact that he had the handicap of an unmistakable English accent. The others played acceptably.

"SICK-A-BED"

Farce in three acts, by Ethel Watts Mumford. Produced by Klaw and Erlanger at the Gaiety Theater, Feb. 25.

Constance Weems.....Mary Newcombe
Patrick.....Edward O'Connor
Saji.....David Burton
John Weems.....John Flood
Mr. Chalmers.....Frank Connor
Reginald Jay.....Edwin Nicander
Dr. Flexner.....Charles E. Evans
Dr. Widner.....Dallas Welford
Miss Durant.....Mary Boland
Miss Hepworth.....Julia Ralph
Dr. Robert Macklyn.....George Parsons
Officer.....Thomas Allyn

To the players who achieved in the main amusing characterizations and the stage director who staged the play with appropriate speed and vivacity belong the chief credit for the entertaining quality of "Sick-a-Bed," the new farce at the Gaiety. The humor is mostly of an obvious sort and the action is frequently absurdly impossible, but the excellent cast which has been provided is able to attain a verisimilitude and humor in its various activities as to beguile the audience into an amused if not always convinced state.

The central situation revolves about an illness feigned by an alert young bachelor in order to avoid the witness chair in a prospective divorce suit of his philandering uncle. He has been somewhat of a philanderer himself, and when he learns that his pretty young aunt is determined upon him as her next husband he acquires a real mental anguish, which, coupled with his assumed physical distress, makes him an unusual invalid. An attractive day nurse who had been assigned to the case arouses the jealousy of the aunt and the latter seeks to disclose publicly the sham of the arrangement. An exposure seems certain, when the nurse comes resourcefully to the rescue, reconciles the estranged pair, flatters the prosecuting consulting physician and accepts the marriage proposal of the patient.

The movements of the characters are frequently inexplicable unless one can advance the notion that privacy never exists in a bachelor's boudoir. While one regrets the enforcement of the arbitrary will of the playwright, there is no question that the characters in their frequently unreasonable behavior provide hilarious moments.

Edwin Nicander and Mary Boland played spiritedly and naturally the leading roles of patient and nurse. Dallas Welford brought his excellent comic sense to the part of a quack physician with a tendency to apoplexy. Charles E. Evans was his amusing associate in humbuggery. Julia Ralph made the most of an unattractive night nurse, and John Flood and George Parsons were others who contributed to the boisterous fun.

"WHEN ROGUES FALL OUT"

A Melodrama in Four Acts, by C. W. Bell. Produced by The Masks, Inc., at the Lexington Theater, Feb. 25.

Reda Colville.....June Congreve
Bobby Pritchard.....George H. Clark
Walter.....J. R. Mason
"Bill" Truman.....J. Harry Jenkins
Helen Stanton.....Grace Carlyle
"Fluke" Haines.....Alpheus Lincoln
George Scott.....Joseph Hyland
"Doggy" Grice.....John D. O'Hara
Richard Farwell.....Irving Lancaster
Mrs. Ellison.....Lila Leigh
Frederick Ellison.....Norman Hackett

The huge interior of the Lexington Theater vibrated on Feb. 25 with the



Campbell Studios.

ROSA LYND

Appearing in the leading role in "Her Country" at the Punch and Judy echoes of a melodrama of the school of Hal Reid, Theodore Kremer, and Owen Davis, that is the Owen Davis of some years ago, when a play called "When Rogues Fall Out," by C. W. Bell, marked the opening of this theater as a popular-priced house, under the management of The Masks, Inc.

The evident intention of Mr. Bell in compiling the "meller" was a sentimental one. To all appearances he meant to recall to the older portion of the audience the theatrical diversions they witnessed in their youth for the now small but then large sum of twenty-five cents from seats high removed from the players. He dug up the noble hero, an honest chief of police busy on a baffling murder case, a sacrificing heroine who is the innocent victim in a jam of circumstantial evidence in a murder mystery, a Hibernian comedian, a human derelict, a mother, a crooked and brutal detective and a sleek "flash yegg," a young gentleman of acknowledged ability at murder and thievery, who engages his captors in the usual battle of wits for three acts and a half. And, as usual, virtue gets its own reward in the end.

The role of "Fluke" Haines, the gentleman crook, received a remarkably excellent performance at the hands of Alpheus Lincoln. The rest of the cast was in the main capable.

"THE GARDEN OF ALLAH"

Drama in Four Acts, by Robert Hichens and Mary Anderson. Revived by Comstock and Gest, at the Manhattan Opera House, Feb. 25.

Domini Enfielden.....Sarah Truss
Susanne.....Pearl Gray
Count Antoni.....Howard Gould
Father Roubier.....Albert Andrus
Captain de Trevignac.....Thaddeus Gray
Batouch.....Antonio Salerno
Hadj.....Said Coury
The Sand Diviner.....Saleem Ayoub
Larbi.....Howard
Ouardi.....Said Ben Hamed
Shiek.....Charles Abbott
Muhammad.....Saleem Ayoub
Garcon.....Alphonse Fuchs
A Trappist Monk.....Ameen Ayoub
Irene.....Fatima
Tameuda.....Ammasa
Selima.....Frosine
Boris Androvsky.....William Jeffrey

The next best, or worst, thing than a revival is the return of a quondam
(Continued on page 7)

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Drammirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Monday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

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DON'T BLAME THE WAR

THE readjustment appears to be coming even more rapidly than was forecast.

The cloud of pessimism that swept the motion picture industry last autumn and remained in depressing denseness for several months is disappearing.

Business men cognizant of affairs in England and Canada prophesied that the American public would soon become accustomed to war conditions, that there would be a temporary flurry, followed by a return of confidence which would find the public going about its accustomed pursuits.

With characteristic adaptability the American public has adjusted itself to the new scheme of things, figured ways of meeting the income tax and subscribing to Liberty loans, and reserved a fair appropriation for amusements.

There is little talk now of failure, the hubbub about thousands of exhibitors being driven out of business by the theater war tax has subsided and the higher admission agitation, that filled the pages of a few trade papers for many issues, has been dropped.

Instead of six months, as some prophesied, it took the American people—in so far as their amusement life is concerned—about three months to get back to something approaching normal, and the motion picture business has reacted accordingly.

The evils of waste, poor pictures and over production that are bringing some companies to the brink of failure are in no way attributable to the war, or to "general conditions," which are used as an excuse for all manner of mismanagement. If a producer cannot make money it is because his product does not suit the market. If an exhibitor meets disaster there may be one or many reasons, but the least likely of all is the war.

THE NEXT GREAT MELODRAMA

THERE are now no writers of melodrama—the sort of melodrama that is worth while, the absence of which, according to DANIEL FROHMAN, is

greatly missed, the sort which, as Mr. FROHMAN says, is the most popular form of drama. Mr. FROHMAN thinks there will be plenty of this type of melodrama when the war is over. We do not hesitate to say he is right. It was so after the Civil War in the United States. It will be more so when the present conflict is ended, because the field is larger. The incidents out of which melodrama can be woven are multiplying faster than one can count.

We venture a prophecy: The first melodrama of the war now being fought will be made out of what has occurred in Russia, and what is occurring there at this moment.

One of the most thrilling melodramas of the past was "Siberia." It crowded out the orchestras from their stalls and made the galleries bend the rafters. In spite of its intense grip many whose hair stood erect, thought, no doubt, that it did not faithfully represent conditions in the great bear country. In view of what is being done and undone at every revolution of the clock in Russia today, anyone who saw "Siberia" would be safe in concluding that "Siberia" was not overdone.

When peace shall be concluded, if not before, and a call goes up for the return of melodrama, the old school is in mind, we shall find present conditions in Russia whipped into melodrama which will make BARTLEY CAMPBELL's masterpiece as "gentle as a sucking dove."

It won't be necessary for the playwright who tackles the Russian situations for melodrama to work his imagination overtime. The actualities and the rumors that thread them will be sufficient.

Here is one that requires no color. A man was sentenced to die on the scaffold. The curious crowd assembled cried for his quick execution. He had a few moments' leeway, and addressed the throng in an impassioned speech—all Russians are impassioned. The sentiment of the assemblage swayed. It became interested in the speaker. Instantly the "hanging" became a mass-meeting, in favor of the man who was under the shadow of the noose. He was elected secretary of the meeting, *viva voce*, unanimously. There were soldiers present. These became the condemned man's advocates. When the meeting was over, the man who was to have been executed had disappeared. The crowd then turned upon the man who was to have carried out

the death order, and the suggestion was made that he should take the place of the man who was to have been hanged. It was decided later to cast him into prison—"for not performing the duty that had been imposed upon him" (?) it was stated. This is great melodrama with the ingredient of comedy.

The fall of KERENSKY is another melodramatic theme, and if the playwright who takes TROTSKY as the hero of a play, wants to make the play half and half—melodrama and comedy—TROTSKY and LENINE furnish the material for the combination. It looks now as though a bit of tragedy might be worked in as an epilogue.

DOING AWAY WITH THE TRIANGLE

THE time is ripe for a thoughtful interpretation of the changes that have taken place and are taking place in the production and exhibition of photoplays.

And the man to make such a survey should approach the task with an unbiased judgment and a thorough knowledge of business in general, rather than a detailed knowledge of the motion picture business—some such man as William Maxwell, now writing for Collier's.

The trade press is too much a part of current happenings to stand aside and gain a true perspective, whereas writers for the general public are either misinformed or merely aiming to be interesting or critical in a popular manner.

A business analyst might be expected to make much of one very marked change, which bids fair to reconstruct the organization of the industry. It is the gradual, but none the less certain modification of the motion picture triangle—producer, exchange, exhibitor.

Trade papers have been founded and to a degree have prospered on the false assumption that the manufacturer and distributor of an article are natural antagonists. Some years ago the Motion Picture Patents Company held the exhibitor in subjugation, which necessitated his fighting for freedom; but freedom once gained, the costly economic conflict was doomed to end.

Every month is bringing the producer and distributor closer together and lessening the usefulness of publications that, for their own purposes, aim to stir up strife between natural allies.

The First National Exhibitors' Circuit and the Direct Booking Plan are among the most noteworthy of the efforts to link the studio and the theater; but even more significant is the policy adopted by several large program manufacturers of taking exhibitors into their confidence.

At least one concern goes so far as to invite the opinions of prospective customers when a costly picture is contemplated in order to guard against wasting money on something that is not wanted. Also producers are recognizing that their responsibility does not end when a picture is booked. It ends, rather, when a theater playing the attraction returns a reasonable profit.

This straightening out of the triangle into a direct line is just another indication that the business is being reconstructed on sound principles.

COME AGAIN, MISS HARNED

ALTHOUGH her engagement in this city was brief, it is not too late to offer an appreciation of the return to the stage, after several years, of VIRGINIA HARNED, in private life Mrs. WILLIAM COURTENAY, as Josephine in the play of that name, in connection with ARNOLD DALY, at the Knickerbocker Theater.

Miss HARNED said at the close of this engagement that she retired from the profession some time ago because she longed to enjoy the quietude of a home life. The recent fuel shortage prompted Mr. COURTENAY and his wife to quit the home life in Rye and brought them to town. Once back in the old haunts, Miss HARNED had a desire to appear again before her many friends, who had missed her, some of whom had wondered where she was.

NEW ATTRACTIONS FOR THEATERGOERS

"THE GARDEN OF ALLAH"

(Continued from page 5)

theatrical success with players less fortunately endowed than the original luminaries in the stellar parts. It possesses, however, one particular mark of grace. For it presents the play under much the same circumstances as the gentleman who is never a hero to his valet, and enables one to judge, with vision unblinded by stellar effulgence, of the special merits of the case in point. And it is not otherwise with "The Garden of Allah." Shorn of personality—the personalities of the late Lewis Waller and Mary Mannering—it stands forth in all its naked verity.

"The Garden of Allah," or the story of the apostate monk who loved not wisely but too well and returned at length to the monastery, was produced originally at the Century Theater, something like six or seven years ago. It was a dramatization of the Hichens' novel bearing the same name, and its production was enormously successful. The widespread popularity of the book was said to account largely for this, as well as the lavish methods the Liebbers employed in staging the play. In any event, the material failed to be of a fiber to withstand the tooth of time, for save in two instances of melodramatic scenes it clearly fails to hold the interest. Somehow the old charm, the old spell is gone.

Sarah Truax plays Domini Enfielden in the present production and strives earnestly to register a convincing characterization. William Jeffrey, as Boris, works equally hard. But the result was in neither case desirable. Much credit is due Howard Gould, however, for his performance of Count Anteonio. He made minutes, otherwise tedious, interesting.

"UNDER PRESSURE" AT NORWORTH

The poor old war comes in for another unjust blaming. Sydney Rosenfeld, on Feb. 21, the occasion of the second presentation of his play this season, and incidentally, under his own management, engaged the audience with a fifteen-minute curtain speech between acts III and IV, and stated among other things that it was due to the war that "Under Pressure," then called "The Love Drive," did not meet with financial success upon its maiden voyage. Those in the theater who had witnessed the preceding three acts took silent issue with him. Their platform will not be recited here, as the play has been reviewed in these pages before, and the promised rewriting did not seem to have taken place.

One good thing that may result from the revival at the Norworth is that it will prompt conscientious persons to urge the Government to create a Minister of Waste, for the duration of the war, with powers to forbid useless expenditure of time, money and talent. In the latter instance the application is made to Pauline Lord, upon whose shoulders falls the heavy burden of the leading feminine role. Miss Lord, who will be remembered for her very acceptable performance in "The Deluge" this season, invests her part with piquancy and charm and she stands out as the only human being among an aggravating set of bad mannered bores. The hero, who pursues the lady of his desire with his singular method is the most unlikable chap that ever wore a property-boutonniere that can be recalled just now.

In addition to Miss Lord the roster

HEARD ON THE RIALTO

Tommy Daikitch Kitamura of the Japanese Kitamura acrobat family has been drafted for the National Army and has entered the service at Camp Dix, Wrightstown, N. J. A member of his acrobatic troupe writes THE MIRROR that "it is the first time in show history that a Japanese actor has entered the service of this country. He is surely proud to be a soldier, notwithstanding the fact that he had an excellent position in his line of business."

The return of Dallas Welford to the stage as a quack doctor in "Sick-a-Bed" at the Gaiety Theater was received with hearty and sincere applause last Monday night. To many he seemed as funny as in the old days when he appeared in "Mr. Hopkinson." A good deal of the amusing quality of his latest performance is due to a tendency to apoplexy which he can assume instantaneously and which is followed by an extreme pallor. This physical manifestation was always assured of a hilarious response on the part of the audience.

The rumor that Al Jolson was to retire from the Winter Garden productions following his engagement in "Sinbad" has been set at rest by an announcement from the Shubert office that he has just signed a contract to remain under the management of Lee and J. J. Shubert for a period of seven years.

Mr. Jolson made his first appearance at the Winter Garden just seven years ago in "The Revue of Revues," following an unusually successful appearance in vaudeville. It was the first production at the Winter Garden and Jolson was more or less obscured by the presence of several famous entertainers, but his personality gradually exerted itself and it was not long before he became the most successful star at the Broadway and Fiftieth Street playhouse. His salary at present is said to be the largest ever paid to a performer in his particular line of entertainment.

Brandon Tynan, who is appearing in "Success" at the Harris, has made reply to Arnold Daly's threat to retire from the stage unless public support is assured to his presentation of "The Master."

Says Mr. Tynan: "I believe it was the late Richard Mansfield who first made the announcement in this republic that he would retire from the stage unless his productions gained more public support. The success of 'Success' gives me an assurance that it will not be necessary for me in the near future to retire permanently from the stage and give my sole attention to vaudeville and motion pictures or teach acting and thereby help in cluttering up the stage with bad actors."

The Punch and Judy Theater was opened last Thursday night for the first time this season. Walter Knight's production of "Her Country" is the attraction. It is not certain how long the engagement of this play will last at the Punch and Judy, but Charles Hopkins, the owner and manager of the theater, is planning shortly to resume operations there, and it is reported that he has under consideration an "intimate" musical comedy for one of his attractions.

We have an inordinate curiosity to read Alan Dale's press clippings since his play "The Madonna of the Future" was produced. We imagine he can display, if necessary, a piquant and extensive list of the critiques that have been published about his work. Mr. Dale should have them compiled for the benefit of Broadway. They would make very interesting reading.

The critical returns from the Dale comedy are still coming in. The St. Paul Pioneer Press of Feb. 17 carries a review, written by Mr. G. J. Nathan, in which the opening battery fires this gas shell: "In the Broadhurst Theater we have 'The Madonna of the Future,' by the local play reviewer, Alan Dale. The work proves that Mr. Dale is a very much better play writer than he is a play critic." After several paragraphs devoted to a caustic attack upon Mr. Dale's methods and policies as a critic, Mr. Nathan gives the play a very good word.

An actor, who has gained considerable prominence in leading roles, writes to the MIRROR concerning the occasional stupidity of audiences. The letter is as follows:

"Last Wednesday I saw Belasco's wonderful production of Willard Mack's 'Tiger's Rose.' Two beautifully upholstered ladies sat directly in front of me. On the final curtain, one started to leave. Her friend held out a detaining hand and said:

"Wait a moment. Maybe they'll call out the author! I'd just love to see what he looks like."

"If a man can write such a great play, have it produced by the acknowledged wizard of the theater, play a principal part in it and still be unknown to a lady who has just witnessed its presentation, what chance have we ordinary 'dubs' of gaining immortality?"

includes John Westley, who struggles valiantly with an impossible role; Lea Penman, Irving Brooks, Eileen Wilson, Arthur Lacey, Horace Gardner, George Bradley, Henrietta Browne, Alma Chester and Hilda Dorrington.

HELEN MOLLER

Gasps and boos and handclaps and "ahs" and hisses and sighs were intermingled at the Metropolitan Opera House last Monday afternoon upon the

occasion of Helen Moller's presentation of classic dances. It was indeed a most exciting, and some declare most memorable afternoon. Certainly Miss Moller, as they say three blocks north of the Metropolitan, "started something."

The chief interest in the performance which Miss Moller and her pupils gave centered about her "interpretation" of the "Valse Triste" of Sibelius. The pitiless publicity of her lighting arrangements in this dance brought vividly and



ANN ANDREWS

Playing the leading feminine role with Arnold Daly in "The Master."

irrefutably home to the audience that so far as clothing standards were concerned Eve and Godiva were strict Puritans. The poor old conventions, the observance of which is so relentlessly insisted upon in the theaters and music halls, were represented merely by a bit of gauze. While the gauze did heroic work in endeavoring to fulfill its purpose it was never entirely successful, and the result was the mixed emotional wave described above which swept over the audience at the conclusion of Miss Moller's dance.

The program was patterned after the Isadora Duncan style in costume and the dances performed, but there was lacking the blend of the pagan and the spirituelle which characterizes the interpretations of the "Isadorables." While some of the dancers showed grace and a certain vigor there was always present the suggestion of the material. When the dancers, large and small, linked themselves in a crooked line the effect was particularly of the earth earthy. Indeed, they gave the appearance of a tremendously magnified centipede—a centipede of not only sturdy but red legs.

A large orchestra, conducted by Max Jacobs, provided the music. Gluck's overture to "Iphigenia in Aulis" was among the numbers and it was excellently rendered to the accompaniment of an incessant chatter on the part of the audience.

DREWS IN NEW COMEDY

R. W. Tully to Present Players in "Keep Her Smiling"

The comedy in which Mr. and Mrs. Sidney Drew are to be seen on the legitimate stage has been named "Keep Her Smiling," and rehearsals have begun under the direction of Richard Walton Tully. The piece is the work of John Hunter Booth, and the company will include, in addition to Mr. and Mrs. Drew, De Witt Jennings, Mabel Turner, Lincoln Plummer, H. W. Post, and Vira Rial. The play will be produced in Boston late next month, and will be brought into New York in August.

"LET'S GO" AT THE FULTON

A musical revue, entitled "Let's Go," which will have William Rock and Frances White as its principal performers, is announced to open an engagement at the Fulton Theater next Thursday night. The entertainment will be made up almost entirely of Rock and White, who will have the assistance of twelve chorus girls and three or four principals.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Crooked Stock Dealing Is Doomed—Responsibility of Men Who Lend Their Names to Fraudulent Promotion Schemes—What Happened to Triangle's Hart and Fairbanks Reissues?

DIDN'T we tell you that movie stock salesmen were going to sell themselves into cells—that the day of crooked stock dealing was done? Well, what's this new news from Chicago? What is the Windy City States Attorney up to, anyway? Must HE regenerate the motion picture industry? The other week he made life one long legal chase for the Titan Moving Picture (Stock Selling) Company; the other day he turned upon "The Birth of a Race" promoter, who had only sold nigh to a million dollars' worth of stock to the unsuspecting. Verily, I say unto my readers, that the day of the movie stock-man is gone, and will never come back. Chicago has found the remedy. The money of countless widows and orphans is due to be saved—together with the good name of the Moving Picture.

"The Birth of a Race" promotion was one of the rankest of all, taking the hard-earned dollars of negro laborers who thought they were showing their race loyalty by buying the stock. The literature was most tempting. Griffith's "Birth of a Nation," it said, had maligned the black man—the new film would redeem him. I understand that endorsements of the project were had from a list of celebrated men, starting with ex-President Taft and including several Governors. Aren't men of that calibre really responsible for much of the stock-selling evil in permitting cheats to use their name to such vile purpose? Why, I recall that the late, lamented Mirror films had a half dozen men of national consequence on their board of directors! Aren't they presumed to investigate very carefully any proposition that bears their endorsement? What better term than "criminal carelessness" can you give the inattention that results in the misuse of respected names so? The cries of the muled men have mounted to heaven, but the "big names" who give endorsements do not hear them; and the moving picture stock promoter is only dissuaded from his rampage by the warrants of a prosecuting attorney. So let us bless that fellow out in Chicago—Hoyne, we think, is the name. Suppose the National Association send him a vote of thanks. I'm so rejoiced over him that he's a bet for my Whitman Presidential Ticket! "For President, the Censor Killer—for Vice President, the Stock-Crook Killer; zowie!"

Darn these producers (or their editors) who boast that they buy only the product of famous novelists or playwrights! I will concede that there are times when the prestige that comes from a big author's signature has its place. For instance, in certain sorts of de luxe pictures. The advertising departments must have it. But seldom do I find the photoplay value of the Big Author Story to equal that of the product of the straight screen scenarioist. Even magazine material (in the lesser magazines, too) of unknowns has been found to "adapt" better than the work of the celebrated writers. Everybody in the studios knows it. And still you find the producers falling over each other in the scramble to win Mr. Big Author; and they pay him his price, too. While the man whose main achievement is that he writes corking picture stuff has to

fight for a fair price. Beyond a doubt producers give \$10,000 to big authors often enough for stories; but darn it if I can discover an "ordinary" writer who—no matter how extraordinary his stuff might be—gets a single thou. Five hundred dollars per story is more like it. My own simple belief is that name means little in nine cases out of ten. STORY means everything! Are our producers encouraging the men to whom in the long run they must go for themes on which their expensive productions depend? I think that the large prices known to be paid big authors for poor material is no less discouragement than the small prices given the run of contributors for good stuff.

Didn't Triangle just a couple of months ago lay much stress on the fact that while Hart and Fairbanks were on the program, their re-issues weren't? Or was I reading the advertisements wrong? I am certain that lots of exhibitors believed Triangle meant to give them the Hart and Fairbanks re-issues in the service. But I see that someone acting for the "S. A. Lynch Enterprises" announces the sale of these re-issues—and the Keenan and Talmadge ones, also—to state right buyers throughout the country. Mr. Lynch, as I understand it, is president of the Triangle Distributing Company. He must have known of the early Triangle announcements. I presume that he reads the Triangle ads—even as we exhibitors do. At any rate, there has been a "mysterious disappearance" of certain re-issues. P'raps somebody 'round the Triangle can give the bewildered Old Exhibitor some light!

The trade press is full of censorship news, and that reminds me that passing through Providence, R. I., last week I had a chat with Police Censor Richard H. Gamble. He speaks as every censor would speak if they had the frank and conscientious nature of a Gamble. Says this one:

"We could pick and paw at the films that come to Providence, and we could pick and pull at the theater men who show them, but, lordy! what's the use?

It's all a matter of opinion. Pictures are like books and paintings; no one ever agrees on them. Your liking is all personal opinion. Ditto your dislike. I watch the new films closely, but when I'm in doubt I don't let Mr. Me Myself decide. I think that big Board of Review in New York is a safer judge. Safer for the picture-maker, for the man who shows the product, and for the public. Of course, the police censor has a supreme chance to make a reputation by butting in. But while he does so—while in the very act of it—he knows that he is not performing a conscientious act. He knows he is frittering away his own good time, and the other fellow's just to make a political noise. It's very unfair. Out this way we're allowed to be conscientious. The result is that we bow to the well-planned judgment of the National Board of Review. Why kid ourselves?"

This—just think of it!—from a public censor. A fighting Russia couldn't be more surprising!

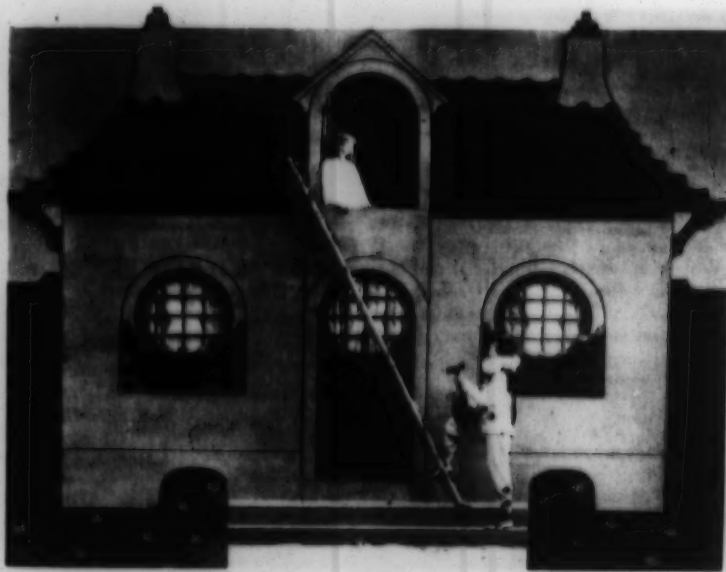
At the luncheon to the man who showed the world how moving pictures should be presented. Picture men and picture trade paper men on hand. The chatter of one of the latter rose above the clatter of the dishes the waiters were handing about. "Do you know," says this one, "that — sent me a story this week that I couldn't use? And — submitted something on his star that wasn't available either. You ought to see the punk photographs — sent me. You can bet I didn't use one of them! Got some studio views from — on the coast that were the limit, too. And — sent me a story on his company's new releasing policy that would have suited had he used five lines to tell it." And they talk about the ego of actors!

We said that W. W. Hodkinson was to be congratulated for annexing "Billy" Bach for sales promotion work, and now we want to hand it to "W. W." once more. He has been telling his men in the field how to tackle exhibitors, and now he is going out in the field to have that experience

himself. The fault with too many of our executives is that they get the wrong vision from the office that overlooks Broadway or Fifth avenue. You've got to be on the spot, 'mongst the exhibitors, to know conditions as they exist. I am sure that Mr. Hodkinson will return tremendously broadened by his trip. I think that every executive ought to "swing around the circle" twice a year. To grip the American exhibitor by the hand that-away and get new angles. For it's wonderful how exhibitor conditions change, and with what swiftness! The vision of the Man Who Stays in His Office is apt to be an erroneous one: Abrams thinks so, Hodkinson thinks so, ditto every other executive who is one. Get out, Mr. Manhattan, the country calls—to give you insight!

Up in Providence I met a special representative of the advertising department of one of the big distributing firms. We started to talk about advertising service. "It's here," said the special representative, "right here in Providence. In the advertising department of the Journal. My firm used this paper a little in its national publicity campaign and so I dropped in on their advertising manager. Name, Roelker, and wanted to know all about the proposition. Then he not only suggested whom to see in Providence on my particular sort of stunt, but grabbed his telephone and called them up. Begad if afterward he didn't want to go so far as to see some exhibitors to book my picture. Well, the big New York magazines and newspapers yell about the service they give their advertisers! And all this happened in Providence, Rhode Island. I hope the Big Town won't be offended but I want to flaunt this Rhode Island business in its face!"

Oh, George Creel, you're so punk (hasn't Mark Sullivan said so?) that England is imitating you. She has been in the war nigh to four years—you have had your Committee on Public Information about eight months. And now England, realizing "the lack of co-ordination which exists among the various Government departments as regards their film propaganda" has changed things about by "centralizing all the Government's Cinema activities in the Cinema Section of the Department of Information." Sir Edward Carson is the head of this department. And what do you suppose Sir Edward has to say about the magic movies? "There is no more potent medium," he states bluntly, "of propaganda—and as a means of education it will last far and away beyond the end of the present war. I might add that the Prime Minister is entirely sympathetic with these views." So our own Wilson and Creel meet competition as Celebrated Admirers of the Screen. Isn't it odd how rapidly a good idea grows! Also, how a good man grows! I get the latter thought from a whisper that comes this way about Paul Lazarus of Vitagraph. He has been growing up with Vita for two years and this remarkable "Over the Top" publicity campaign shows you can't stop that sort from growing! That's why I mention him along with



QUAINT SETTING FOR "PRUNELLA"
Paramount Picture in Which Marguerite Clark Will Appear



SCENE FROM "THE HOUSE OF HATE"
New Pathe Serial, Starring Pearl White

such mere persons as President Wilson and Sir Edward Carson!

Speaking of England reminds me of the complaint of a British movie man. I reprint it because it is so sincerely made. "The British film," it runs, "is inclined to be local in its character simply because British producers have been confined to a local market. Give the film maker a universal market and he will give you a universal film quickly enough. Give the British film the same access to the American market as the American film has to ours and it will soon become every bit as versatile, while the freedom of entry to a market so important would enable the British maker to obtain capital with much greater ease than at present."

If capital has been lacking for picture producing in England—capital in big, worth-while gobs—that explains a lot. For why shouldn't the world market be attained by British films? A short route would be the presentation of American stars in stories of *real world appeal*. The sales would naturally follow. But this will be a mere idle dream if British capital continues to be "tied up" to British film producers. I have heard frequent complaints about this condition. The English movie men are awake to market needs, are smart advertisers, and on the whole as artistic as the run of American producers who have succeeded. But the latter have easy access to capital. It is absolutely true that no reliable American producer need lack for necessary funds. Given equal financial opportunity the English producers would surely be heard from. Carson and Lloyd George, as a preceding item indicated, realize the propaganda and educative value of the film. With such men interested, the powers that control capital ought to be made to see the light. Or else Britain must—for this reason and no other—continue behind all other great countries in film production. The spirit of enterprise of the English film man has nothing to do with it—'tis more American "swank" to feel that we alone possess the perfect producers. Britain is full of potential Laskys, but it will take financial encouragement to bring them out.

Do you remember that we said it caused us wonderment that Author Tony Kelly never went in for directing others. Well, we used to feel that way about a particular camera man—

he showed such an uncanny interest in the story his director was doing! Didn't believe his work finished with the "cut" call. Suggested innumerable unusual "shoots" to his producer and revealed surprising ideas for refreshing the action. Wanted no extra credit—just anxious to see his director make a *fine picture*! I knew that fellow was *marked* for promotion! One day he went West. To join Thomas Ince. The latter, you may be sure, is the sort of movie head who watches his men—and is quick to seize upon those who promise well. It isn't guesswork with Ince: he rose from the bottom himself, has been in touch with every end of the game and simply can't be fooled. So he pulled Willat right out of the ranks and made him an officer. "Zeppelin's Last Raid" was an Irv Willat-Ince, and so are other big Ince films you'll soon see. Shows that it pays to give a little bit more than you are paid to give—yes, even in the fil-um game!

Moving picture people of every class and in every section of the country are asked to forget censorship for a tiny bit and to think of the fight of the Authors' League of America on the postal legislation affecting the popular magazines. To think of this fight and to aid the League with it. Our own Rex Beach is the League's president, remember. And more important than that, the cause is a worthy one. Don't answer carelessly that the picture business has its own troubles; we must not begrudge an appeal to officialdom in behalf of our close relatives, the low-priced magazines. They are threatened with an increase in carrying charge of from 50 per cent to 900 per cent. They cannot meet this increase by smoothly slipping into the high-price field. That field is crowded to a sufficiency even now. The result is that they actually face—what you would, Mr. Exhibitor, if you had to double or triple your admission scale! Doesn't that fact get close to you? Heaven knows it should. The popular-priced magazine has been a bully publicity medium for our entertainment. It has popularized many screen plays with its hosts of readers. And if we have any compassion for the men who write our stories let's remember that lots of 'em piece out their living with popular magazine work. The photoplay market doesn't yield them a livelihood of itself.

"HOUSE OF HATE" BOOKINGS PROVE VALUE OF PUBLICITY

Informational Campaign for Pathe Serial, Starring Pearl White, Brings Big Returns—Trade Papers Play Important Part

The value of information carried to exhibitors through the pages of the trade journals both in the advertising and news sections, is shown very conclusively by the pre-release results already attained on Pathé's Pearl White serial, "The House of Hate," in which Antonio Moreno also appears.

Pathé's idea has been to give exhibitors the most complete possible information about this picture in order that they may be in a position to reap the full benefit of a serial with the star, who, in "The Iron Claw" and "The Fatal Ring" and her other continued plays, has proved such a box-office attraction.

The publicity campaign backing "The House of Hate" has been remarkable. The May issue of the *Motion Picture Magazine* will carry a five-page article about making thrills for the picture. The *Picture Play* will carry a double-page spread of sketches drawn by R. L. Lambdin, the well known artist who visited the studio, and the other well known "fan" magazines, *Photoplay*, *Photoplay Journal*, *Film Fun* and *Motion Picture Classic*, will also exploit the serial, while specially posed photographs will be syndicated in a number of big Sunday papers. A special series of exclusive stories is being sent to newspapers for publication, beginning several weeks in advance of the picture.

The Pathé Art Department has outdone itself on the advertising matter on "The House of Hate." The list of material available for exhibitors is as follows: Advance twenty-four-sheet Pathé art portrait of Pearl White in

ten colors; special portrait of Pearl White, made by the Universal studios, Chicago; a general herald with a blank back cover for the exhibitor to print any advertising he desires; advance announcement slides; 1, 3 and 6 sheets for each episode; photographic lobby display for each episode, consisting of six 11 x 14 photographs and two title cards; one-column newspaper cuts of Pearl White and Antonio Moreno, mats to be furnished when desired; two-column newspaper cut of Pearl White, mat when desired; black and white photographs of Pearl White and Antonio Moreno; cardboard hangers, each with a letter of the name of the picture, for lobby; campaign book.

Pathé has just sent to every exhibitor in the country a booklet on "The House of Hate," with two very striking cover designs in colors and with full details about the picture. This booklet calls particular attention to the special informational reel issued for exhibitors. Each Pathé salesman has a copy of this reel to show to his customers and the booklet contains a coupon which the exhibitor can send in to his Pathé Exchange asking to see the picture. While the book has just been sent, a large number of these coupons have already been returned.

The result of the unusually large amount of publicity given "The House of Hate" and the faith shown by Pathé in the value of the tradepapers is seen in reports from every territory that "The House of Hate" will break the former records set by "The Iron Claw" and "The Fatal Ring."

BIG DEMAND FOR CHAPIN SERIES Paramount's Publicity Campaign Promotes Interest in "Son of Democracy"

Four features of the Ben Chapin series, "The Son of Democracy," released under the Paramount trade-mark, will be offered during the month of March. As it took Mr. Chapin five years to produce the ten two-reel features which constitute the series, or an average of six months for each one, the releases during March will give to exhibitors two years of production work condensed in eight reels.

A large demand has been created for this series, and exhibitors everywhere announce big business. A Famous Players-Lasky official stated last week that the returns have exceeded all anticipations for this subject, and every branch office had gone beyond the estimated bookings.

The big publicity campaign conducted by the Famous Players-Lasky Corporation covering this series included national magazines and daily newspapers. The novelization by Alfred Payson Terhune, published in a large syndicate of papers headed by the New York World, has acquainted millions of readers with "The Son of Democracy," which has the distinction of being the first series launched in the largest motion picture houses of the country.

Great diversity is shown in the subjects. Several are unique comedies, others are melodramatic, with thrills, fights and fast action, whereas some are filled with genuine pathos.

GERMAN PICTURES WITHDRAWN

A notification to exchanges issued by Al. Lichtman, general manager of distribution, of the Famous Players-Lasky Corporation, last week, orders the withdrawal of various German pictures from the Paramount-Burton Holmes Travelling, in view of present conditions involving that country.

The releases which will be taken from this series immediately are: "Imperial Berlin," "The Spreewald Near Berlin," "Munich the Magnificent," "Beautiful Bavaria," "Down the Danube to Vienna," "The Real Bohemia," "Picturesque Prague," "From Carlsbad to Moravia," "In Innsbruck, Capital of the Austrian Tyrol," "In South Tyrol, the Italian Corner of Austria," and "Climbing the Austrian Alps."



VIRGINIA CHESTER,
Star of Menn Films

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Purchase of Organ Difficult Question for Managers—Instruments Should be Placed on Solid Foundation—Orchestras at Big Houses Offer Ambitious Programs—New Suggestions

BY MONTIVILLE MORRIS HANSFORD

ARTHUR EDWIN KROWS is running a series of articles in the MIRROR on One Hundred Ways to Make the Theater Pay. Last week he mentioned the music. His remarks on this subject were pertinent. I have been thinking that many managers find themselves confronted with the question of purchasing an organ. To men in the music game in this country, the spectacle of a man being chased by a salesman from a piano or organ firm is simply funny. Probably this is the case with all observers who know things from the inside. The manager who is surrounded by organ salesmen has my sympathy, and I would rescue him if I could. When a man starts a theater for pictures, he must have some sort of music, the sort depending on the size of the theater and the manager's pocketbook. There is so much technic in the talk of an organ salesman that the manager thinks Beethoven is before him in the flesh, and sometimes falls too easily; and too many times the salesman is not thinking of the future, his main thought being to sell some sort of an instrument, with no reference to the building or the needs of the house ten years from now. Of course this takes vision, but a good man in any line has vision. New York, for instance, can use all the vision ever rounded up in one man's brain, and it would seem that organ men ought to be careful in placing their instruments.

Care in Purchasing Organs

As Mr. Krows says, much depends on the size of the house and how the organ is going to be used. I am using the term organ to indicate the music, whether organ, piano or small orchestra; they come under much the same rules. An organ well played takes the place of many men, and this fact ought to influence the placing of it. If this is left to the ordinary salesman, he will place it where it costs less and takes the least time. At least that has been my observation, for I have yet to solve the mystery of some of the console locations. A moderate sized organ is the ideal instrument for the ordinary theater where there is either a small orchestra or none at all. With this instrument a skillful player can double the value of the pictures. I sometimes think the organ is the most restful sound known, the most relaxing and the most elevating and depressing, according to the stops and keys employed. It is therefore peculiarly fitted for the interpretation of pictures. But let the buyer beware of purchasing an organ over night. I was told not long ago of a manager who requested a big organ firm to have an organ sent round for the Monday show. This manager could have been trimmed so closely that his own family would have passed him by, and it was lucky for him that the firm that had this request was a reputable one, otherwise that manager would have been down on organs forevermore. But this incident goes to show that theater managers know very little about the musical part of their venture. They have a vague idea that some sort of an instrument must grace the building. But common sense must enter into the buying of the organ. There are many good firms in the country, some bad

ones, and a million or so indifferent ones. Beware of the latter.

Certain theaters have had the awful misfortune of having the organ pipes placed behind a thin boarding, sometimes just under the stage and sometimes at the side, where through a grille the blaring tones escape and hit the front sections right between the eyes. The organist, being unaware that anybody is suffering, whacks away with the heroine and hero in good style, and in helping murder the villain he murders the listeners.

Solid Foundations Needed

An organ should be placed on a solid foundation, not set up on a soapbox most anywhere to get it out of the way. I recently heard a mechanical player that would have sounded very well had it been properly placed. But there were so many reverberations coming from loose boards that the effect was unjust to the organ firm that installed the instrument. Unfortunately, the traditions of the picture theater have noise mixed up with music, and such effects as these latter do not seem to worry the manager half as much as the sensitive listener. I know from personal knowledge that several persons stay away from this same theater simply because they can't stand the music. Therefore it will pay the manager who is starting out to think over his music and to get a real musician to advise him about the organ or piano.

The notion is gradually getting abroad that there is much more talk about the excellent musical offerings at the three big picture houses of Broadway than there is of the programs given at the large music halls. There is scarcely anything too ambitious for the picture orchestras to present, and the applause that greets the conductors speaks a world of appreciation. The Strand last week had the following orchestral numbers in its weekly offering: *Caucasian Sketches*, Ippolitow-Iwanow; *Scheherazade*, Rimsky-Karsakov. The vocal program consisted of *The Pipes of Gordon's Men*, sung by Mabel Beddoe, contralto; and Bruno Huhn's *Invictus*, sung by Herbert Waterous. Miss Beddoe gave an admirable rendition of Hammond's song, with much dramatic intensity and able understanding. Mr. Waterous came as an old favorite and received a generous welcome. His enunciation can be counted on to reach the standees. A novelty was the second movement of MacDowell's D minor Concerto, played by Daniel Wolfe. Mention must be made of an unusually fine soprano, Miss Irene Audrey, who lately took Miss Tagel's place at a few minutes' notice. She sang *Chanson Provençal*, Dell Acqua, with one of the best voices heard for some time in any picture house. Her tones were as clear as a bell, and she deserves special praise for appearing on the spur of the moment and not exhibiting any nervousness.

Offerings at Big Houses

Hugo Riesenfeld arranged selections from Meyerbeer's *Huguenots* for his last week's overture at the Rivoli. This was not the ordinary cut and dried affair. A *viola d'amour* cadenza was played by Mr. Istes of the viola sec-

tion, and a mixed chorus was introduced at the finale with telling effect. During the scenic of Niagara Falls and rapids, the orchestra played *Land of Hope and Glory*, Elgar, working up to a thrilling climax at the end. The love theme for the feature, *The Sign Invisible*, we strongly suspect being Mr. Riesenfeld's own, for it was unusually fitting. The crowning vocal event was Greek Evans' singing of *Oley Speaks' On the Road to Mandalay*, backed by the Rivoli male chorus. Riccardo Bonelli was the soloist at the Rialto, singing Brogi's *Visione de Venezia*.

New Compositions Suggested

To players seeking new numbers to add to their library, I can suggest some new pieces by Huerter, a man who is writing many bright and fanciful compositions which are suited for picture programs. Among the bright themes may be noted: *At Play*, *At the Kirmess*, *Au Bal*, *Cradle Song*, *Dance Caprice*. A *Serenade* by Whelpley will also please as a light number, and a good march is *On the Hike*, Dumas. All these are published by the Boston Music Company. For love themes may be mentioned a *Love Song*, Ferrara, published by J. Fischer. *Autumn Memories* and *Dream Castles*, both by Adrian Hope, are published by Chappell. Harry Patterson Hopkins has written five lyrical pieces published by Breitkopf and Hartel, containing such titles as *Elfin Dance*, *The Monarch*, *Water Lily*, *Temple Dance*, etc., the latter published by John Church. All these are fine for playing the lighter film moods.

"The Beloved Traitor" (Goldwyn)

A theme suitable for a rolling sea ought to open this picture, one in 6-8 time; at Father Anthony, a softer number, and at "Captain Nat's weather-beaten Inn," a lighter composition, being interrupted almost continuously by the rumbling in bass for storm outside. As boat turns over, a hurry. At title "And in the night" a solemn chord sequence, and improvise until title "But as surely," then love theme. At Henry Bliss, neutral improvisation, with love theme alternating, playing action. At title "When culture and simplicity meet," introduce sombre element.

At title "And Mary prayed," love theme. At title "And the morning found," sombre, until Mary at statue, a few measures love theme in minor key, and at cue "So this is Judd Minot," still sombre. At Mary and Judd, love theme, minor, and work up to climax until Judd in car, then very soft for Mary. At title "Two years" change to neutral. At title "On the eve of the event," play rather light theme, changing to sombre at title "There was a time," and at title "When the committee," rather stately. Judd at telephone a light improvisation going into dance with action. At title "The light of the beacon," softer theme, following action until Mary on table, then hurry, work up to climax as crowd leaves, then soft love theme, agitato at fight, with a few seconds silence at Mary's fall, then love theme to end.

"The Sign Invisible" (First Nat. Ex.)

Open with soft theme, and at title "The dreaded day," play sombre until



CARL EDOUARDE

There are few picture patrons who do not know Carl Edouarde. His work for the very best musical accompaniments for the Strand pictures is being appreciated by thousands every week. He it was who first bowed on the opening night from the stage of the biggest picture theater in New York, and there he has been ever since. No man has done more for the uplift of picture music. So great has been his influence that a year ago he was presented with a loving cup by such men as Adolph Zukor, Daniel Frohman, John Philip Sousa and others, in recognition of this work at the Strand. To come into Mr. Edouarde's presence is to begin smiling, for he is one of the happiest men in the business, and it is catching. Such a man is a distinct asset to any house. The Strand is fortunate, therefore, in having him as its musical director.

hymn, then *Lead, kindly light*. At title "The house wherein," sombre, using several same mood. At cue "I will tell my father," hurry, through storm, until title "After the storm," then light; cue "Now the storm is over," a softer theme. At cue "You ingrate!" hurry, and at cue "I betcha all I got," rather lively. At cue "You stranger here," hurry until cue "Dat tam half breed," quiet Indian theme, with a hurry at fall in river. At title "Monihan," lively until cue "Sure anything goes," still quiet, until mob at church, then hurry or agitato. Title "And all night long," slow soft until church interior, then hymn-like chords. At cue "By gar," agitato until in house with Lone Deer, then quiet, and at cue "People say Lone Deer hurt," then Indian theme.

THIS WEEK'S COVER

Charles Ray came under the direction of Thomas H. Ince three years ago, following several years' experience with repertory companies on the road. He flashed into stardom over night in the leading role of "The Coward," and he was generally proclaimed a remarkable "find" for the screen. He is now appearing in Thomas H. Ince productions for the Famous Players-Lasky Corporation, released under the Paramount trademark, his last picture being "The Family Skeleton," to be released March 11.

Possessing a variety of talents aside from the histrionic, this young star does not limit his activities to the studio. He excels in all forms of athletics takes a keen interest in electrical experiments, is an apt student of French and Spanish, and has devoted some time to literary work.

FACING ELECTRICITY SHORTAGE GOLDWYN TAKES MORE STUDIOS

Three Modern Plants Make Possible the Release of Productions According to Schedule

With fuelless Mondays and exhibitors' closed Tuesdays a thing of the past, Goldwyn congratulates itself not only on having weathered those trials but profiting by them. Now for the first time is made public the news of an even more serious difficulty encountered in the manufacture of Goldwyn pictures, a difficulty which also is a thing of the past. The shortage of electricity at the Goldwyn studios in Fort Lee was the handicap in question.

Throughout December, January and most of February the conservation of current had to be carried to an extent which threatened seriously to retard the productions then under way.

Mabel Normand, in the midst of "The Floor Below," under the direction of Clarence G. Badger, presented a perplexing problem. With the production scheduled for release on March 10, there was every reason to fear that a substitution might be necessary. Madge Kennedy, also slated for another appearance at an early date in "The Danger Game," met with a temporary setback when Edward Dillon, directing the production, was injured. It became necessary to obtain another director who could take up the work where Mr. Dillon left off. Harry Pollard was engaged and after quick study of the script work was re-

sumed, subject, of course, to the uncertainty of power to be had at the studio.

Mae Marsh and Hobart Henley, directing the new Irvin S. Cobb story, had their difficulties, too. The production is unusually elaborate, involving the use of many principals and extras, and the settings are highly decorative, representing Hugo Ballin at his best. It was impossible to adhere to a fixed schedule of work on account of the shortage of lights.

There was but one thing to do, Goldwyn executives concluded. If in co-operating with the Government not enough electricity could be had at the Fort Lee studios, then studios must be had in sufficient number to make possible every company's work being done on time. Accordingly, two other studios, completely equipped, were rented. The Norma Talmadge studio in West Forty-eighth Street and the West End studio in 125th Street were chosen.

With three modern studios at its disposal, Goldwyn distributed its companies in a way to accomplish the greatest amount of work in the shortest space of time, one star leaving a studio to make way for another; the settings best suited to one studio being built there until the star could be accommodated elsewhere.

CHILDREN CONVEY DRAMA'S MESSAGE

"The Blue Bird" Is Interpreted by Tula Belle and Robin MacDougall—Theme Appropriate at Present Time

Tula Belle, aged eight, and Robin MacDougall, ten years old, two talented children of the screen world, are entrusted with the chief parts in Maeterlinck's "The Blue Bird," produced for the screen for Arctcraft release by Maurice Tourneur.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions in bringing out the importance of these children in conveying Maeterlinck's ideals in "The Blue Bird," said: "Tulla Belle and Robin MacDougall, under Mr. Tourneur's expert direction, makes the famous poet's great thoughts clear to those of their own age as well as older people. With them, the audience will journey through

scene after scene of symbolical magnificence.

"In addition to being a renowned poet and dramatist, Maurice Maeterlinck is conceded to be the greatest philosopher of modern times and the most convincing exponent of the immortality of the soul. It is a significant fact that since the world war the greatest newspapers and magazines have published articles on grave subjects by the noted author.

"The great attractiveness of the Maeterlinck play lies in the fact that it is in reality a cheerful drama of life, pointing the way to true happiness. In searching for the Bluebird—meaning happiness—the children view life from



BILLIE BURKE
In "Eve's Daughter" (Paramount)

every angle and eventually find that true happiness lies in the humble home from which they started their journey.

"The dramatic values have been fostered in 'The Blue Bird,' and the light and shade is well balanced. There is even a touch of humor, which is developed spontaneously, as in the Palace of the Unborn, where hundreds of children await their advent upon the earth. Maeterlinck's remarkable innovation of making the central figure of his drama two children, who represent the average person, enabled him to present strong facts in a romantic manner, making logical the introduction of the Fairy Berylune and the magical presentation of the numerous characters taking part in the spectacle.

"Maurice Tourneur, the producer, and Charles Maigne, who made the adaptation, have faithfully carried out the ideas of Maeterlinck, and while the subject has been produced on a colossal scale the story has been so simply told that the two little actors, Tula Belle and Robin MacDougall, thoroughly understood the play."

MARGARET MAYO RESIGNS Leaves Goldwyn to Work on Play—Still Interested in Pictures

Margaret Mayo has resigned as head of the scenario department of the Goldwyn Pictures Corporation. Before severing her connection in that capacity, however, she was instrumental in bringing to the department Elizabeth Jordan, late of Harper's, and Harry Durrant, formerly of the Famous Players, it being her theory that the greatest success in the selection and creation of screen stories is to be obtained through a combination of the masculine and feminine point of view.

Miss Mayo counts the year she devoted exclusively to picture work as the most strenuous of her life. Upon her devolved the task of organizing the scenario department of the large film corporation. She is leaving now in order to have more time to devote to the forthcoming production of "Rock-a-Bye-Baby," a musical play which has been adapted from her farce, "Baby Mine," and which Selwyn and Company are to produce this Spring. Miss Mayo, however, is by no means severing all connection with motion picture work. At the present moment she is doing considerable in the preparation of three new stories for special feature propaganda pictures.



H. Tarr, N. Y.
LILLIAN WALKER
In Lillian Walker Productions

PATHE COAST COLONY CONTINUES TO GROW

Fitzmaurice Is Directing Fannie Ward in "A Japanese Nightingale"

Pathe activities at the Paralta studio at Los Angeles continue at high speed, with the force augmented last week by the arrival of Fannie Ward and George Fitzmaurice, who have gone West for the production of Sir William Young's famous play, "A Japanese Nightingale." Mr. Fitzmaurice directed Miss Ward in the first of her Pathe Plays, "Innocent," which is now scoring a hit.

"A Japanese Nightingale" is not the only production of particular note now in course of filmization at Pathe's West Coast plant. Frank Keenan, the dramatic star, is at work under the direction of Ernest C. Warde, in Gilson Willets' adaptation of Sir Henry Irving's success, "The Bells." The leading role of Mr. Keenan's first Pathe Play, "Loaded Dice," has been greeted as the best part he has ever had, but it is probable that the famous character of Mathias in "The Bells" will prove an even greater role.

Bessie Love has started on the production of a story by William Addison Lathrop, the working title of which is "A Little Sister of Everybody." George Fisher, who for some time past has been leading man for Bessie Barriscale, has been chosen as leading man for Miss Love in this picture.

Bryant Washburn is now engaged on another feature, having just started work with Director William Worthington on a mystery story of the Southwest in which he appears in a series of adventures. Rhea Mitchell, leading woman with William S. Hart, in the days when Mr. Hart was coming to his fame in Western drama, and later starred in a number of vehicles, has been engaged as the leading woman in this picture. Miss Mitchell, despite her youth, has had much experience before the camera and is one of the most beautiful women on the screen. George Fields, who is considered one of the most convincing of all the actors on the Pacific Coast in the roles of Mexican villains, has been engaged to play the "heavy" part in this Bryant Washburn-Pathe Play.



MABEL NORMAND AND TOM MOORE,
Star and Leading Man of Goldwyn's "The Floor Below"

WORLD STUDIOS ARE REORGANIZED

William Smart, Technical Director, Discusses Modern Producing Methods

"My recent meeting with Lee Dougherty, who has again become an associate of mine, as film editor of World Pictures," said William Smart, technical director of World Pictures, "recalls my former days with D. W. Griffith at the old Biograph studio on Fourteenth Street. When I consider for a moment the amount of lost motion wasted in those days and compare the present reorganized studio of World Pictures, I wonder. The labor that was expended and efforts lavished upon, for instance, 'Judith of Bethulia,' seems almost criminal today.

"From my experience of nine years with the Biograph previous to my joining the World Corporation, I became strongly imbued with the belief that the manufacture of the motion picture could be standardized. This, of course, is heresy, but the admission of several large film corporations of the precarious condition existent is confirmation of my statement.

"The technical department of the World studios has been reorganized on the principle of producing the most effective pictures with the smallest outlay and in the shortest time compatible with our ideas of box office winners. From the time that the O. K. has been placed upon a scenario by the editor and handed to the technical director, the technical department is in entire charge of preparing the sets for the director of the picture. This division of responsibility permits the director to concentrate upon the story, continuity, acting, and any special effects which he may wish to incorporate. Not only does it enable both of us to accomplish more, but saves the interminable hair-pulling by an overworked man."

BRADFORD WITH TRIANGLE

Ralph Bradford, of Minneapolis, has returned to Chicago to assume charge of the Triangle exchange, in the Mellers Building. Mr. Bradford is one of the best known exchange managers in that section and was manager of the Mutual Chicago exchange for two years, until he went to Minneapolis to open the Triangle exchange there. After successfully conducting that branch for eighteen months, he was elected to take charge of the Goldwyn exchange in Minneapolis, and only resigned last week to accept the Triangle offer in Chicago.



J. FRANK GLENDON
Vitagraph Leading Man

BOOST THE THIRD LIBERTY LOAN

Offering of a Third Liberty Loan will be made within a few weeks by the Government. A sum larger than any previously sought will have to be raised. For THE DRAMATIC MIRROR to appeal to members of the profession to support this bond issue when it is made would be an impertinence. There can be no doubt that their support will be generous in the future as it has been in the past.

But many may welcome suggestions as to the best way in which to help the cause of America apart from making individual contributions. For this reason, it is the purpose of THE MIRROR to publish a series of short articles, pointing out how assistance can be rendered by members of the profession. Further, it not only will offer suggestions, but will welcome them from those who have ideas which they think could be worked out with advantage to the campaign as a whole.

By the co-operation of the people of the United States, and by this alone, can the next Liberty Loan be made a success, and only by the application of this spirit of co-operation within the profession can the amusement interests of America do their full duty to the country. Sporadic and fitful effort, even although inspired by the best of motives, will not result in that substantial aid to the Government which can be given if the profession is organized properly for the work.

We would suggest at the outset, therefore, that a meeting be called of the representatives of the various organizations supported by the people of the stage, the clubs particularly frequented by actors—and leaders in the motion picture world. At this meeting a committee should be chosen to formulate plans for a campaign that would redound to the credit of the American stage, while helping the cause which is all-important to the nation.

There is no reason why such a campaign should not be a great success. The first need, according to the Liberty Loan Committee, is to begin work at once. It is probable it will be found best for special sub-committees to carry on the undertaking in each of the Federal Reserve Districts. In this case, it is of added importance that those having charge of the work in the Second District (all of the State of New York and part of the States of New Jersey and Connecticut) should prepare at once for their task, so they may be in position to work in close touch with the Liberty Loan Committee for that district with headquarters in the Equitable Building.

This committee has information and literature of all kinds concerning past loans and that now to be made, which should be of the greatest assistance to the representatives of the professional organization.

NEW PICTURE FOR MARGUERITE CLARK

Paramount Star Begins Work on "Rich Man, Poor Man," at Fifty-sixth Street Studio—"The Resurrection" Finished

"Rich Man, Poor Man," is the title of the play on which Marguerite Clark has begun production at the Fifty-sixth Street studio, and in which she has a strictly dramatic role. If publicity counts for anything this Paramount picture will make its appearance in the picture houses of the country under auspicious conditions, for in addition to the popularity of the star, "Rich Man, Poor Man" should be well known throughout the United States.

The story was written by Maximilian Foster and published as a serial by the *Saturday Evening Post*. It was then issued in book form, and a large number of editions have been printed. It is still enjoying a steady demand at the best book stores. George Broadhurst dramatized "Rich Man, Poor Man," and presented it at the Forty-eighth Street Theater, where it remained for a time, and several companies have taken the piece on tour. The plot is particularly adaptable to a photoplay and should prove more effective in picture form than when shown on the speaking stage.

Pauline Frederick finished the final scenes of "The Resurrection" last week, which were taken in the setting of the big prison yard as the condemned prisoners are on the eve of their departure for Siberia. The handling of this production for Paramount release is said to reflect great credit upon Director Edward Jose and his assistant, Daniel Pennell, for notwithstanding the magnitude of the work, the big ensemble of people, the inclement weather and the countless unusual details that arise in the making of a spectacular subject of this character, the work has progressed smoothly and in record time.

Billie Burke is still working on the

interiors of her new Paramount picture, "Let's Get a Divorce," the photoplay written for her by Anita Loos and John Emerson, and expects to finish this week. Beautiful backgrounds were secured in Florida for the exterior scenes, and these are being matched with gorgeous interiors. Miss Burke has personally assisted in the selection of the settings and furniture. Director Charles Giblyn, who has charge of the production, predicts that Miss Burke's work in this photoplay will cause favorable comment, as the story is a comedy drama, especially written with the object in view of giving Miss Burke a vehicle wherein she could utilize the line of dramatic work in which she has won the biggest successes on the speaking stage.

BLACKWELL RENEWS

Picture Star Signs with World Film for Another Period of Service

Carlyle Blackwell, after recovering from his recent indisposition, has renewed his contract with the World Film Corporation for an extended period of time and will shortly be co-starred with Evelyn Greeley in a new production of which Dell Henderson is the director. This will signalize the coming to World Film of Mr. Henderson, who will direct Miss Greeley and Mr. Blackwell in a series of features.

Mr. Blackwell was the recipient of many offers from film companies in view of his country-wide popularity, but inasmuch as World Film policy has a strong appeal for him, Mr. Blackwell refused these offers and will continue to supply World franchise holders with his characterizations.

KEENEY LEASES PATHE STUDIO

Park Avenue Plant Is Occupied by Film Corporation

Ever since he made up his mind to go into the motion picture production industry, Frank A. Keeney has been looking about him for a studio conveniently located and suitably adapted for his exclusive use, pending the erection of his own studios in the central part of New York City. Temporarily, he has been using the Biograph studios in the production of his first picture, "A Romance of the Underworld," with Catherine Calvert as star.

Beginning with the first of last week, the activities of the company producing "A Romance of the Underworld" were transferred from the Biograph studios to the Pathe studio, at Park avenue and 134th street, of which the Keeney Corporation will be the only tenant until the term of its lease expires. During the week the picture was practically completed, except for two or three interiors of minor importance. The two previous weeks were spent upon several big episodes.

Simultaneously with the transfer of the company's activities to the Pathe studio comes the announcement that the next picture will be from an original scenario by Guy Bolton, collaborator with Jerome D. Kern and P. G. Wodehouse on "Oh, Boy!" and "Oh, Lady! Lady." The picture will be called "Marriage."

The Pathe studio was originally built as a monster dance-hall. Later it was transformed by Eugene Sanger into the Sawyer studio and then was taken over by the Pathe interests. It is one of the very largest individual studios in the East and is especially remarkable for the facilities it affords in the way of carpenter shops, paint room, dressing rooms, etc., and for its natural and artificial lighting effects. Only recently its electrical plant was completely refitted and outfitted in every detail by the Edison Company at an expense of about \$15,000.

SHOWN IN WASHINGTON

General Enterprises, Inc., which organization is sponsoring the patriotic film spectacle, "The Crucible of Life," received a request from the Bureau of Public Information at Washington, D. C., asking for a private showing of the film before the members of the government organization. Messrs. Sawyer and Lubin arranged for this exhibition.



GLORIA HOPE HARTSOOK
In "The Guilty Man" (Paramount)

WM. DUNCAN BEGINS WORK ON NEW VITAGRAPH SERIAL

Policy of Episode a Week Maintained in Production of Successor to "The Woman and the Web"

WILLIAM DUNCAN, star and director of "The Fighting Trail" and "Vengeance—and the Woman," Vitagraph's two sensational serials, has begun work on another Vitagraph serial which is scheduled to follow "The Woman in the Web." Albert E. Smith, president of Vitagraph, announced that Duncan and his company left the company's studio in Hollywood early last week and went to Bear Valley in California, where they will be engaged for several weeks in making scenes for the new fifteen-episode feature. The title for the new picture and the cast which will support Mr. Duncan will be announced in a short time, Mr. Smith declares. It is planned to release the new Duncan serial about the middle of July, its run starting immediately upon the completion of that of "The Woman in the Web."

With Duncan at work on this new serial, Vitagraph now has two serial companies producing simultaneously, and this probably will be made a permanent policy of the company, in view of the fact that Mr. Smith has already announced that Vitagraph would provide exhibitors with a serial episode for each week of the year. Mr. Duncan only recently put the finishing touches on "Vengeance—and the Woman," having produced thirty serial episodes in less than a year.

Although Duncan's fame on the screen rests largely on his work in the two Vitagraph serials, he had previously established a reputation as one of the favorite leading men by his performance in such Blue Ribbon features as "Aladdin from Broadway," "Money Magic," "Through the Wall," "The Last Man" and in the special Vitagraph features, "The Badge of Courage" and "God's Country and the Woman." It was after he finished playing in "Aladdin from Broadway" that Duncan was selected by Mr. Smith to play the hero role in "The Fighting Trail" and he registered one of the real accomplishments of screen production when he played his way through the fifteen episodes and directed the picture besides.

After a brief rest, Duncan and his company began production of Blue Ribbon features written from the famous Wolfville tales of Alfred Henry Lewis. Within a remarkably short time he produced two five-reel subjects, "Dead Shot Baker" and "The Tenderfoot," starring and directing as he had done in "The Fighting Trail."

With these performances to his credit, Duncan again scored by producing "Vengeance—and the Woman" in record time, and he now has begun the production of a third serial in less than a year.



MARY MILES MINTER
In Military Costume



DOUGLAS FAIRBANKS
In "Headin' South"

NEW CONNECTIONS FOR NILES WELCH Popular Leading Man Will Appear in Webster Pro- ductions, Inc.

On February 27 Niles Welch signed a contract to be co-starred in a new play by the Harry McRae Webster Productions, Inc., opposite Mabel Julienne Scott of "The Barrier" and "Sign Invisible" fame. The title of the new piece is "Reclaimed," the scenes are laid in Mexico and the United States, and the author is Richard F. Carroll, the veteran film and dramatic writer.

Mr. Welch plays the part of a young American who falls in love with a Mexican girl, the latter being portrayed by Miss Scott. Production started on March 4 at the Hudson studio under the active direction of Mr. Webster. The new Welch-Scott picture, on its completion, will be released by state rights.

Mr. Welch has become such a great favorite of late that he has almost succumbed to the combined strain of working and of dickers with rival producers. He was out of the Mae Marsh Goldwyn picture for a few days on account of a severe chill contracted at the Fort Lee studio, but last week completed his last scene.

CONCERNING DANIEL FROHMAN

The New York World on Sunday was misled into stating that Daniel Frohman had ceased his connection with the Famous Players Film Company. The company notifies us that this is an error. Mr. Frohman is not only the vice-president and managing director of that company, but is also a director in the Famous Players-Lasky corporation. It is only his duties in the executive department that have ceased.

ALICE BRADY VEHICLE "The Phantom Feud" Coming Subject of Select Star

Alice Brady is completing "The Bride's Revenge," the story of Russian love, adventure and intrigue, which will be distributed by Select Pictures Corporation. Her next picture, upon which work will commence in a few days, is tentatively known as "The Phantom Feud." It was adapted for the screen by Paul West from the story by Edmund Goulding. Mr. Goulding is a well-known author who has produced several of his own plays in London, and has written many stories for English and American magazines, besides furnishing scripts for such photoplay stars as Pauline Frederick and Ethel Clayton. He is also the author of "The Quest of Life," which featured Maurice and Walton. The director for Miss Brady has not yet been selected.

BUD DUNCAN COMEDIES General Film to Release Product of National Corporation

General Film Company soon will begin releasing a series of one-reel comedies featuring "Bud" Duncan, formerly of the well-known Ham and Bud Comedies, and Dot Farley, one of the favorite comedienne of the screen. These subjects will be released once a week as Clover Comedies. They are being produced by the National Film Corporation, O. D. Woodward, president, at its studios in Denver. The first subject to be released will be "From Caterpillar to Butterfly," an amusing story of domestic life. The inimitable antics of the diminutive "Bud" will be the feature of these new laughmakers.

The National Film Corporation will also begin production of a series of two-reel Western dramas for release every other week through General Film.

S. E. ABEL VISITS MAIN BRANCHES Select Executive Returns from Trip with Optimistic Report

Coincident with the return to his desk after a three weeks' vacation at Palm Beach of Lewis J. Selznick, president of Select Pictures Corporation, Sydney E. Abel, executive office representative for Select, wound up a three months' tour of the principal branches of that company. Mr. Abel reports that general conditions are not only assuming a normal state, but in many localities are even better than they have been for some months.

"Those exhibitors," says he, "who have anticipated for the future and are conducting their theaters on a scale proportionate with the great growth of the film industry are not complaining or crying poverty. They are sawing wood and taking advantage of every opportunity. They show the best pictures purchasable and charge an admission price commensurate with the value and quality of such productions."

TEN-REEL SUBJECT

"My Four Years in Germany" to Be
Seen on Broadway

"My Four Years in Germany," the Gerard photoplay on the Ambassador's famous book, will be one of the biggest productions in the field, when it is publicly shown. It probably will be not less than ten reels in length. The production is having much direct and indirect publicity. Ambassador Gerard's book is to be followed by a second volume, "Face to Face with Kaiserism," which is being published in New York. This will add to the picture's advertising.



FROM "THE BEGGAR WOMAN"
Russian Art Film with Mozukin and Lestenko (Pathe)

FURTHER ENLARGEMENT OF PARALTA PLANT PROPOSED

Pathe Stars Require Additional Studio Space—Los Angeles Well Prepared for Rainy Season

By M. E. M. GIBSON
(Mabel Condon Exchange)

LOS ANGELES (Special)—In addition to the new Paralta stages and buildings now rapidly nearing completion and the producing companies of the Paralta and Pathe organizations occupying the studios, it is planned for the coming months that additional companies will be added and further building will be carried on. This policy of expansion of production was decided upon after the Paralta officials conferred with Production Manager Robert Brunton as to the possibility of further centralizing production at the Hollywood plant. Already a very complete and up-to-date studio is being occupied, but, with the additions and improvements contemplated, the Paralta Plays, Inc., will have one of the best plants in Los Angeles.

With the first rains of the Winter season of 1917-18 Los Angeles is found much better equipped to meet weather conditions than in previous years. Every studio in Los Angeles is now equipped with a "light" stage, and in some cases all interior settings are photographed in enclosed stages and with artificial lighting. Production continues to increase, even with the impending rainy season. The Lasky and Morosco studios are working to full capacity, as are all other studios, with the exception of the Universal Company, which, with two serial companies producing, has just begun the production of a Mae Murray feature release. The Lois Weber studios are not active, but Miss Weber has just completed a five-reel release and is planning for her forthcoming story. Christie Cabanne has leased the Norbig studios and is producing, and it is probable that within a short time Adele Blood and Dustin Farnum will operate their own companies in Los Angeles.

The Triangle Company last week inaugurated a new policy of producing a seven-reel feature at the rate of one monthly, their first being "The Servant in the House," from the well-known play of Charles Rann Kennedy, the adaptation for which was made by Danier Bartlett. Jack Conway is directing. The famous character of the Drain Man is to be played by Jack Curtis, with Jean Hearsholt as the Servant.

Of the eleven companies on the Triangle producing staff eight are engaged in active directing, while three are waiting for the completion of scripts to begin production. The first of the light comedies that are to replace the slapstick comedies formerly produced by this firm is complete and titled "Many Happy Returns," in which Jack Livingston, Jack Richardson, Lillian West and May Walters were the principals, under the direction of Harry Edwards. The second, "First Aid," is under direction by Herman Raymaker.

Joseph Engle, vice-president of the Metro Company, is in Los Angeles. He will remain for some weeks at the Pacific Coast studios.

S. S. Hutchinson, president of the American Film Company, reached Los Angeles March 1, and will spend some time at the Santa Barbara studios of this firm in consultation with J. R. Crone on contemplated plans for the coming Summer. A fourth star will be added to the three producing for this company.

Russell at Santa Barbara

"Hearts or Diamonds" is the title of

William Russell's current production for the American Film Company, now being filmed at their Santa Barbara studios. Charlotte Burton, whom many will remember for her work opposite Mr. Russell in former Mutual productions, will play the leading role with him in this story, with Henry Wollock, Robert Klein, Claire du Brey and Carl Stockdale in the supporting cast.

Gail Kane, after a few days in Los Angeles upon her return from New York City, motored to Santa Barbara to see her mother, and will return to Los Angeles to produce one feature production before her return to New York City, where she has signed a long-term contract, to produce with her own company.

Mabel Condon, who for the past five months has been in the New York offices of the Mabel Condon Exchange, is in Chicago, and will return to Los Angeles April 1.

Clem Pope, who for some time was Pacific Coast representative of The Morning Telegraph, and more recently of the Motion Picture News, and who enlisted some months ago, received his appointment and has left for New York City to report for duty.

The working title of Louise Glaum's first Paralta play, "Intelligence," has been changed and the release title will be "The Iron Beast." Thurston Hall, Arthur Allardt, Charles Hammond, Joseph J. Dowling, Clifford Alexander and J. Morley are in the cast.

Robert Leonard has begun the production of "Danger, Go Slow," featuring Mae Murray, at the Universal studios. Jack Mulhall, who has just played the juvenile lead in J. Stuart Blackton's production, "Wild Youth," and who is now signed with the Universal Company under a long-term contract, plays opposite Miss Murray.

"Treasure" is the working title of the new Edith Storey production, of which the first scenes are being filmed by Director Frank Reicher. The story is by Leighton Osmun, who with A. F. La Vina adapted it for screen presentation. Lew Coady plays opposite Miss Storey, with Joseph Swickard and Lewis Willoughby in the supporting cast. Mr.

Willoughby is a well-known English actor who has recently come to Los Angeles from the Australian stage.

John H. Collins is directing Viola Dana in a story of his own, the working title of which is "The Night Riders." George Cheseboro plays opposite Miss Dana, with Clifford Bruce as the heavy lead. Russell Simpson, Mabel Van Buren and Monte Blue complete the cast.

Heads Own Company

Sessue Hayakawa, upon the completion of his present contract with the Lasky Company, is to have his own company for the production of five and seven-reel subjects, in which he will be the featured player. The company will be known as the Halworth Players. Through an extension of the period of Mr. Hayakawa's contract with the Lasky Company he will produce three more pictures, as well as completing his current film, before operating his own company.

Charles Gunn, under the direction of Raymond West, will play opposite Bessie Barriscale in his first Paralta play, "Patriotism," of which the first scenes are now being filmed.

Bessie Barriscale's forthcoming production for Paralta will be directed by Raymond B. West from a story by R. B. Kidd and Jane Holly, the adaptation of which was made by Julian Lamothé.

Louise Lovely, Bluebird star, whose contract with the Universal Company recently expired, will make a short vaudeville tour before beginning work under a contract for five-reel features to be made in California.

Harvey K. Thew has joined the forces of the Fox Film Company and will be connected with the scenario department of that company's West Coast studios at Los Angeles.

Julius Furthman has been engaged by S. S. Hutchinson for the scenario staff of the American Film Company and is now en route from New York City to be stationed at the Santa Barbara studios of the company.

Bessie Love's current story is "A Little Sister of Everybody," by William Addison Lathrop. George Fisher appears opposite Miss Love, who plays a little girl of the New York tenements.

Eleanor Field, the dainty comedienne, who upon the completion of a contract with the Mack Sennett studios signed another long-term contract with the Christie Comedies Company, has begun her first release for this company, with Bobbie Vernon playing opposite. The story is by Al Christie, also directing, and is written around a college where



BERNARD J. DURNING

Bernard J. Durning, director of the Edison new six-reel picture, "Aliens," starring Shirley Mason, has risen from the ranks of studio employment instead of stepping from the theatre boards to the realm of the camera and the megaphone. He was reared and educated in the Bronx, where he attended Fordham University. Upon leaving college he accepted a minor position with the Edison company and worked for years mastering details. As assistant to E. F. Porter, the celebrated director who started Famous Players on the high-road to success, he acquired a most valuable experience. He was also a valued assistant of John Collins, then became production manager of the Edison studio and held that position for three years, being promoted to director nearly a year ago. The studio training has made Mr. Durning a master of technique, acquainted with every angle of the game.

these two are students, and provides a good light comedy vehicle for Miss Field's first story under the new banner.

On Directorial Staff

George Sargent has been added to the directorial staff of the West Coast studios of the Vitagraph Company and is at present filming scenes to be used in the production of "Enemies Within." Upon completion of these scenes Mr. Sargent will direct a series of two-reel stories by Henry Lewis.

The fame of Montgomery and Rock Big V Comedy team for the Vitagraph Company is already spreading in Los Angeles and vicinity. Owing to recent hazardous stunts performed on the roofs of Los Angeles office buildings, their director, J. A. Howe, now finds it impossible to obtain permission to film the scene of the two suspended on a rope between skyscrapers, over which they travel hand over hand. Even the surrounding towns refuse the permit to use their roofs. Now, armed with a lawyer's agreement that any owner of any roof will be entirely exempt from any responsibility in the matter if accidents should occur, attempts are being made to obtain the necessary buildings.

Owing to the difficulty in obtaining yachts and larger boats, "The Man From Brodney's" has been postponed for production by the Earle Williams Company of the Vitagraph. "Blind Eyes" is substituted and this story, by William Addison Lathrop, particularly well adapted for Mr. Williams' style, offers a fine vehicle for Earle Williams, Grace Darmond and a splendid supporting cast. Tom Mills is directing.

William Duncan, with the burning down of a specially constructed replica of a residence of Los Angeles, will complete "Vengeance and the Woman."



DIRECTOR AND STAR DISCUSSING "THE RESURRECTION"
Pauline Frederick and Edward Jose Working Over New Production

COLOR PHOTOGRAPHY IN MORE IMPROVED FORM

Inventor of Technicolor Discusses Process That Has Taken Five Years to Develop—New Principle Adopted

Color photography, or the mechanics of transmitting to glass, to gelatine, and to paper the colors of the universe, as we see them, has been the special and inscrutable problem of all workers in this field of science ever since man first devised the means to mirror his fellow beings' images on the tin surface of leather-bound daguerreotypes. As a problem, it has constituted something even greater than the original discovery and present development of black and white photography, and for reasons which are obvious. Yet, the problem, in its various ramifications, has been solved, and the Technicolor Motion Picture Corporation of Boston, Mass., is prepared to offer an approximation in motion pictures to the colors of the spectrum.

The invention, for it comprises that, is the joint discovery of a group of men represented by the firm of Kalmus, Comstock and Westcott. It is the fruit of five years of patient research, of exhaustless experiments. And so, when a representative of THE MIRROR sought Dr. Kalmus, the president and general manager of the Technicolor Corporation, in the offices of Ernest Shipman, who is marketing the seven-reel photoplay, "The Gulf Between," in which the Technicolor process is being demonstrated, he found the scientist luxuriating in the brief respite following a great achievement.

Five Years of Effort

"How long have we been working at it?" Dr. Kalmus repeated in answer to an inquiry, "about five years all told. And it has been five years of the hardest kind of work." Here the doctor modestly turned aside to disclaim any individual credit for the invention, remarking that it was the work of a group rather than of any one man.

"You see," he concluded at length, "although much of the experimenting was conducted on my own behalf, while I was professor of physics in the Massachusetts Institute of Technology and, latterly, as head of the department of electro-chemistry and metallurgy at Queens University in Canada, the subject was so wide as to engage the energies of our entire laboratory force. These problems, as they developed, I shall describe presently.

"To begin with, you know the working principle of motion pictures is a series of photographs projected so rapidly that one continuous unbroken picture is the result. It was not otherwise with color photography. But here the resemblance ceased. For to capture with the camera the infinitely varied colors of the cosmos seemed a gigantic, an insuperable task. And it proved to be that—very nearly.

"There have been, as you are aware, other colored motion pictures, but the process by which they were evolved has proved scarcely practicable. And for these reasons: They worked on the principle of a double exposure in which two pictures were taken simultaneously, instead of one, and were projected alternately through color screens of red and green, at the rate of 32 pictures to the second, instead of 16, which is the case of the ordinary black and white photography.

Where Other Processes Failed

"The red and green color screens yielded, according to the light-impression, an approximate value of the natural color of the object photographed.

But the difficulties here were manifold. In the first place, the high speed of projection, which was necessary with this process, precluded the 'taking' of rapidly moving objects, and caused appreciable eye-fatigue. Moreover, in the swift superimposition of the alternate colors, 'color fringes' appeared, which detracted from the fidelity of the illusion. A soldier in white, stepping briskly along, would suddenly show an artistic fringe of red down his trouser-leg, and this was hardly an end to be desired.

"So it was evident that the problem had to be approached from an entirely new quarter, and this we proceeded to do. It is of interest, perhaps, to note that the work of the past five years entailed over thirty different patents, all of which apply directly to the Technicolor process. This will give you some idea of the ground we covered. However, the point I wish to demonstrate is just where and how we departed from the old order of color photography.

"It lay, primarily, with the camera. As you may know, to divide a beam of light without distorting the image is the respect wherein all former processes have failed. And this was the horn of our dilemma, as well. We found that to obviate this particular difficulty it was necessary to make many radical changes in the camera itself. This effected, we devised a new optical system of dividing the light-beam, so that two pictures might be taken simultaneously from the same point of view, with no distortion of either image and with no consequent eye-fatigue. The result was a pair of pictures, in sharp focus, which could be projected in perfect register upon the screen.

New Arc Perfected

"Then followed the perfection of a new arc, which would burn with a maximum degree of brilliancy by a better co-ordination of the carbons. Other arcs, we had found, burned unevenly with a diminishing return of light; so that our present development of the illuminating phase is a highly important feature of the Technicolor process.

"Last of all, we came to the film. Here we found it necessary to begin all



(C) Bortec.
MADAME NAZIMOVA

ELSIE FERGUSON

Two Leaders of Screen Fashions

To imagine two more contrasting artists in the world of film fashions than Miss Ferguson and Mme. Nazimova is quite impossible. In the realms of ultra modern fashions Miss Ferguson has been acclaimed the criterion of good dress for American women, and when we scared up enough courage to tell her this she was almost frightened and said the responsibility sounded as great as being President of the United States, with as much importance attached to the debut of each new gown as to the sending out of peace proclamations, etc.

Supremely individual—creative of her own vogue—is Mme. Nazimova. Her idea is that clothes should be used only to cover the figure, which is in itself the true origin of all artistry in lines. To hear women discussing the lines of a gown for some certain picture strikes Mme. Nazimova quite funny, for to her way of thinking lines are to be found in the figure, all color in motion, and the true art of dress, if it must be dress, in simplicity.

HELEN HAPPEY.

over again. The common order of film, it proved, was not sufficiently sensitive to color-impression to yield the results we were seeking, so it became clear that we must treat with the film itself, and this we did by re-sensitizing it entirely. The rest was comparatively simple.

Dr. Kalmus searched in his portfolio a moment and withdrew a small section of film on which were, perhaps, a dozen pictures. It was a sample of the Technicolor process—a picture of the American flag waving in the breeze—and the delicate distinction of the alternate impressions showed beautifully clear.

"This picture of the flag," said the doctor, "you would find, were it thrown upon the screen, to resemble in the minutest detail that flag you can see waving out there." The doctor indicated the roof of a distant office-building, where the "colors" were flying. THE MIRROR representative nodded admiringly. "And," the doctor added simply, "we feel we have attained just

as good results in the photoplay, 'The Gulf Between.'

The Technicolor Motion Picture Corporation of Boston, Mass., will manufacture in the laboratories of Kalmus, Comstock and Westcott the special equipment, including camera, arc, and film, which is necessary to the Technicolor process. This paraphernalia will be issued to the trade, on order, and the widespread popularity of colored motion pictures, which are practical for the first time, is predicted accordingly.

DIRECT PLAN GETS PROMISING START

Pettijohn Returns from Western Trip with 1,885 Days Guaranteed

C. C. Pettijohn has completed his tour of the West in the interests of the eight independent producers who have formed the Producers and Exhibitors-Affiliated.

He returned to New York recently and informed the producers that their "producer-to-exhibitor" policy had met with the hearty approval and co-operation of exhibitors throughout the Middle West at whatever districts he had visited during his trip. The last territory to be rounded up was eastern Pennsylvania, where Pittsburgh guaranteed the specified eighty-eight days.

The plan upon which these producers are now working in the interests of the exhibitor was first conceived at a convention of the exhibitor organizations of the country, held in Washington, D. C., in December last.

The Producers and Exhibitors-Affiliated commenced operations on the first of the year, and although but six weeks have elapsed they announce that already 1,885 days have been guaranteed by exhibitors in various states.

Herbert Brenon Productions, Frohman Amusement Corporation, Rialto Film Corporation, Lillian Walker Productions (Lester Park), High Art Productions (Harry Rapf), L. Lawrence Weber Photo Dramas, Triumph Film Corporation, Shubert, Hammerstein and Ince Productions complete the list of independent producers to date.



CONSTANCE TALMADGE IN "THE SHUTTLE"
Screen Version of Frances Hodgson Burnett's Novel (Select)

NEW ANGLES FOR THE EXHIBITOR



KEEP A HOUSE OF GOOD CHEER, ADVISES W. E. GREENE

Famous Players-Lasky Executive Urges Exhibitors to Take Advantage of Boom in Business

According to Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of the distribution department, business generally throughout the country is now moving forward with an added impetus and the breaking up of a severe winter has already evidenced a brighter view than disclosed since the beginning of the new year.

"The next few months promise to be the banner season as compared with similar periods in the past," declared Mr. Greene last week. "The more reassuring view of the crisis in Europe, the successful landing of American troops, as announced by the Secretary of War, and the prospect that the conflict may be terminated this year, as well as the loosening up of railroad congestion and the rescission of embargoes in connection with the advent of milder weather, will benefit the entire world of amusements, and the motion picture in particular.

"In the manufacturing field everything is being speeded up and factories are attempting to work twenty-four hours a day. For every hour that has been lost in the past few months, two will be made up in the near future. There is no problem of unemployment but rather a shortage of men, and the

wage scale is the highest the country has ever known.

"There is no scarcity of money, and the limitations of food and clothing are patriotic ones. Conservation of food is asked by the Government in order that our soldiers may be fed and our allies assisted. This means that every pound of foodstuff will find a ready sale at good prices.

"Everything points to a boon for moving pictures, for it has been clearly established that amusement is essential to the well being of the human race, and the photoplay is the favorite of all entertainment. Under the strain of the war and forced industrial conditions, the motion picture is the safety valve for an overwrought people, who can conserve their health and happiness with its diverting entertainment.

"As the industrial lines are bounding forward in renewed and increasing activities, so will the motion picture become enlarged in the new order of things, and it is up to the exhibitor to brighten up his house, increase his advertising and wear his best smile to welcome the crowds that will come to his house in search of amusement. The exhibitor's province in these times is that of a keeper of a house of good cheer."

TO OPEN MARCH 7

Grand Theater of Pittsburgh Will Show Aircraft Pictures

The formal opening of the Grand Theater, Pittsburgh, Pa., is set for March 7. Harry Davis, manager of the house, has concluded arrangements for the showing of Aircraft pictures as the chief feature. A large symphony orchestra will be installed and in every respect the Grand will be conducted along the most approved lines of motion picture showmanship.

There is only one balcony in the house of 2,600 seating capacity. Box seats, approximately 100, will be reserved.

TOTO OUTPUT DOUBLED

Pathe Will Release Two Comedies a Month Instead of One

Beginning April 14, Pathe will release two Toto comedies a month instead of one, as heretofore. Vice-President and General Manager J. A. Berst has decided upon this step because he not only firmly believes Toto to be the coming best comedian in pictures, but because the success of the two Totos already released shows that one comedy a month will not satisfy the demand.

Paul Tessier, manager of Pathe's branch at Albany, received an unsolicited letter from John J. Walker, manager of the Lincoln Theater, Schenectady, praising Toto in "The Movie Dummy," asking for information as to the next Toto released, and also requesting the best prices on repeat days of all Toto comedies.

SCREEN MAGAZINE TO BE ENLARGED

Physical Culture Plays, Inc., Announces Monthly Issue of One-Reelers

Beginning with the sixth number, soon to be issued, Bernarr Macfadden announces that he will enlarge the scope and size of his Physical Culture Screen Magazine. Each number will be a complete 1,000-foot reel published monthly—as soon as present facilities are added to, fortnightly. This magazine will not be on a program, but will be issued by territorial rights, so that the independent exchanges, which need short subjects, can handle it.

Mr. Macfadden's plans include everything of interest in the big outdoors and athletics generally. Champion athletes will be shown at their training tasks, doings at soldier camps will be recorded, women's activities illustrated, and much practical information about food and health will be pictorialized. In addition to the "takes" of its own expert camera staff, Physical Culture Photoplays is in the market for any good negative of a suitable character.

I. S. Seidman, who has long been connected with educational film work and also of the Western Newspaper Union staff, is in active charge of the publication. He will give special attention to the reporting of athletic events, and the titles will be written by an expert who is thoroughly acquainted with the requirements.



A. H. BLANK

A. H. Blank is probably the largest exhibitor in the state of Illinois, owning the Garden at Des Moines, the Garden Family and Casino at Davenport—besides the Strand Theater at Omaha. He is also building the beautiful new Rialto, Fifteenth and Douglas streets, Omaha. The Rialto is to be one of the finest and largest motion picture houses in the Middle West. In addition to his interest in various theaters, Mr. Blank owns and controls the State rights for a number of the large productions, and is also interested in several of the big film corporations.

RAFFLES' ADVERTISING

Unusual Publicity Stunts Planned for San Francisco

For the initial showing of "Raffles, the Amateur Cracksman," at the Strand Theater, San Francisco, the All Star Features Distributors, Inc., will institute an advertising stunt that should bring good results. A man masquerading as Raffles will appear in some of the well-known department stores with the idea that if any person identifies him as he is purchasing some article that person will receive \$10. Incorporated in the stores' advertising in the daily papers will be an announcement to the effect that he will be in such and such a store at a given time.

In addition to the daily prize of \$10 offered by the Strand Theater, a number of the well-known stores are to give individual prizes. A jewelry store has insured its goods against theft by the mysterious Raffles and other shops are to display their wares with wording that contains some mention of the name. The most congested street corners in San Francisco will be spotted with signs that Raffles has just passed that corner, or will pass it at a given time. The Strand Theater is now carrying slides showing Raffles' eyes, ears and nose.

If the program succeeds in San Francisco the same campaign will be followed when the picture is shown in Los Angeles.

TO VISIT THEATERS

Arrangements are being made for personal appearances by Shirley Mason, the little Edison star, at important first runs in the Greater New York district when the new Japanese feature, tentatively called "Aliens," is released by Perfection Pictures. This is in consequence of many letters received from film fans.

GOLDWYN ADVANCES MARY GARDEN FILM

Release Date of "The Splendid Sinner" Announced for March 24, Following Mabel Normand Subject

Mary Garden's second great Goldwyn production, "The Splendid Sinner," will be released March 24, instead of on April 7, as was first announced. This sudden change of plan by the Goldwyn organization is, according to an announcement, due to Samuel Goldfish's desire to increase exhibitor prosperity immediately in all parts of the country.

From every section comes information of the most authentic sort that patronage conditions are showing improvement, and the Goldwyn determination to release "The Splendid Sinner" at an earlier date is expected to give an additional impetus to business.

"When conditions show a widespread tendency to improve," said Mr. Goldfish in explanation, "the greatest help a producing organization can give its exhibitor patrons is to release productions of great drawing power. In 'Thais' Miss Garden lifted business to record levels, and since 'The Splendid Sinner,' in my opinion, is twice as powerful as 'Thais,' I expect to see landslide business wherever this new production is played."

This alteration of the Goldwyn releasing schedule brings, as first announced, Mabel Normand in her second Goldwyn release, "The Floor Below," by Elaine Sterne, on March 2. John H. Kunsky, the great Michigan exhibitor, who saw this production a few days ago at the Goldwyn studios in Fort Lee, proclaimed

it as one of the best productions he has seen in months.

Miss Garden follows the Mabel Normand picture, on March 24, and then two weeks later comes the most unusual production in which Madge Kennedy has appeared since she made her screen debut for Goldwyn. The title of this new picture is "The Danger Game," and one will properly infer from the title that the story is melodramatic. It is being directed by Harry Pollard, who joined the Goldwyn organization when Director Edward Dillon met with an accident through a fall on the ice.

To satisfy the curiosity manifested over the theme of Mary Garden's second picture, Goldwyn states that it is the story of a woman who sacrificed her honor, but won a dramatic and sensational redemption, with martyrdom and the affection of a nation as her final reward. The guess has been made that this is a vampire production with Miss Garden in the role of the vampire.

IRWIN GOES SOUTH

Walter W. Irwin, general manager of the Vitaphone distributing organization, left last week for a brief outing vacation in Florida, and will return in about ten days. He will visit the company's branches in the South and on the eastern seaboard on his return trip.

OPEN MARKET



STATE RIGHTS

SHERRILL ELECTED PRESIDENT OF PRODUCERS AND EXHIBITORS

Other Officers of New Organization Are Named—C. C. Pettijohn
Is General Manager

At a meeting held Feb. 25 the officers of the Producers and Exhibitors Affiliated were elected by the eight independent producers who plan to market their pictures from manufacturer to exhibitor direct. They are as follows:

William L. Sherrill, president; L. Lawrence Weber, vice-president; Joseph A. Golden, secretary and treasurer; I. E. Chadwick, Lester Park, L. Lawrence Weber and C. C. Pettijohn, executive committee.

These officials, with the exception of C. C. Pettijohn, who is the general manager, are the producers who form the Producers and Exhibitors Affiliated. William L. Sherrill is president of the Frohman Amusement Corporation, Mr. Golden is president of the Triumph Picture, Mr. Weber is president of L. Lawrence Weber Photo Dramas, Mr. Park, president of Lillian Walker Productions, I. E. Chadwick, president of Rialto Pictures Corporation. The remaining producers who have joined the project are Herbert Brenon, Harry Rapf, Shubert, Hammerstein and Ince.

The plan adopted by these independent producers is to eliminate all exchanges by having a committee of exhibitors arrange their own bookings in each state and also to share in the profits of each picture. It contemplates the release of one picture a week with the promise to cut the exhibitors' present rental prices.

Mr. Sherrill in speaking of his great faith in this plan and his conviction not only that it is the solution for the needs of the independent producer, but the best means of straightening out the present difficulties of the exhibitor, said: "The plans which we eight independent producers have drawn up after careful deliberation and much forethought, have been adopted in an earnest and sincere effort to bridge the gap which ever seems to be growing bigger, between producer and exhibitors."

"The Producers and Exhibitors Affiliated—we have termed our direct booking plan, affiliated, because we are working together—are aiming toward the same goal, that of better pictures, and we are sharing the profits."

"It is the first time that the exhibitor has been given an opportunity to share the gains of a production. Hitherto he has been obliged to pay a set price for his films, and to get his profits as best he can."

"By our plan all revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the particular picture and the exhibitors in each individual state using that picture."

"Already we feel that the success of the project is assured. Exhibitors have hailed the plan as the ultimate solution of their difficulties."

GENERAL FILM CO. TAKES OVER "SHAME" United States Rights to Noble's Feature Purchased—Ad- vertising Aids

General Film Company announces that it has taken over the distribution of "Shame," John W. Noble's seven-reel drama of life. All United States rights, with the exception of New York City, are included in this deal, and an energetic sales campaign will be launched immediately. The success scored by this impressive production in New York City gives promise that it will be one of the really notable money makers in the feature class this year.

"Shame" is a powerful story of the world's unjust condemnation of a girl, whose motives were of the best. Zena Keefe is the star, and Niles Welch her leading man. Miss Keefe plays the part of an innocent victim of circumstances in a prologue. Then reappearing as a girl of another generation, the picture unfolds an effective train of adventures, mirroring faithfully a graphic ordeal full of tears and smiles, ending with justice done the heroine. The theme involves the attitude of society toward the innocent children of no name.

"Shame" is, perhaps, the best work of Director Noble, who produced such features as "Romeo and Juliet," "The High Road," and "The Awakening of Helena Ritchie." More than four months were spent in producing the film, editing and preparing it for presentation. A wide range of advertising aids, includes 1, 3, 6, and 24 sheet posters, ten 8 x 10, eight 11 x 14, and two 22 x 28 lobby photos, besides other material.



GEORGE LARKIN
Star in "Zongar" (Physical Culture)

CENSORS ORDER CUTS IN "ZONGAR" Macfadden Protests Against Ac- tion of the Pennsylvania Board

The Pennsylvania State Board of Censors, last week, ordered nine changes in the Physical Culture Photo Plays feature, "Zongar," against which eliminations Bernarr Macfadden, the president, has filed protest. In his letter to the censors Mr. Macfadden says:

"'Zongar' is a physical preparedness drama. It stands side by side with every effort which is now being made to win the war. In the beginning of this war four-fifths of our men in the heyday of youth were rejected as defective by the army physicians. You cannot view 'Zongar' without squaring your shoulders, without drawing in a deep breath. It teaches a lesson of splendid manhood, strong, capable womanhood. The National Board of Censors passed this play in New York not only without criticism, but we were congratulated because of the splendid character of the play throughout."

Mr. Macfadden then calls the attention of the board to the fact that the eliminations would impair the financial success of the film and prevent its great message from being circulated. He also says President Wilson has been so favorably impressed with the physical culture work as to publish his health message in the *Physical Culture Magazine*, which should convince the Pennsylvania board of the Macfadden sincerity and honesty of purpose. Mr. Macfadden concludes his appeal with a request that the board go over the rejections again, viewing the play in the light of patriotic drama, and he believes they will find little to criticize.

IN NEW YORK OFFICE

M. J. Sullivan, formerly efficiency director and more recently manager of production of the National Biscuit Company, has been appointed manager of the New York office of the Mutual Film Corporation.

WORLD TO SEE

"HIDDEN HAND"

Pathe Concludes Arrangements Whereby Serial Will Get International Showing

Through arrangements concluded by the Export and Trading Department of the Pathe organization, "The Hidden Hand," serial starring Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton, will be shown throughout the world.

Contracts have been closed for the presentation of this picture throughout the Far East, China, Singapore, Straits Settlements, India, Philippines, East Indies, Japan, Australasia, Mexico, West Indies, Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and the other South American Republics, England and its colonies, France, Italy, Spain, the Scandinavian countries, Sweden, Denmark and Norway.

"The Hidden Hand" is a serial in fifteen episodes, written by Arthur H. Reeve, author of the famous "Craig Kennedy" stories which have proved so popular, and Charles A. Logue. The cast is an exceptional one and the story contains much of the scientific and pseudo-scientific elements which are so popular. It is unusually timely owing to the fact that part of the action deals with Russia.

STATE RIGHTS BUYERS SHOW ACTIVITY

Sawyer and Lubin Report Sales of Feature Attractions—Extra Prints of "The Warrior"

Considerable activity has marked the past week at the offices of Arthur H. Sawyer and Herbert Lubin, which organization has the distribution of several of the leading state right features for the United States and Canada. Despite the so-called depression which various producers claim for the present state right market, Messrs. Sawyer and Lubin report that their offer of the different pictures which they control is meeting with a favorable response from state right purchasers.

A deal was consummated last week between General Enterprises, Inc., and the Federal Film Company of Boston, which gives to the latter concern the entire New England rights to "The Liar." This is a six-part society melodrama, starring Jane Gail and Stanley Walpole, directed by William H. Hadcock. Following close upon this sale, Messrs. Sawyer and Lubin closed negotiations for the disposition of their seven-part feature, "Mother," to the Regal Films, Limited, of Toronto, Canada. This organization, which also controls the entire Canadian territory for the General Enterprises, Inc., picture, "The Warrior," will exploit the George Loane Tucker film in the eastern and

western parts of the Dominion. The Loew Circuit also closed last week for the showing of "Mother" in its chain of theaters.

Various buyers of "The Warrior" have found it necessary to order additional prints of the Italian war spectacle in order to, take care of requests from exhibitors for repeat bookings. The Westcott Film Corporation of Minneapolis has requested a third print of "The Warrior" for this purpose, as has the Jordan-Brewster Film Corporation of Seattle, Wash.

DISTRIBUTED BY PIONEER

The Pioneer Film Corporation, with offices at 130 West Forty-sixth Street, New York City, will be the distributors through the New York territory of the productions of the State-Right Distributors, Inc., which recently announced the Selexart picture, "Carmen of the Klondike," as its initial offering. The locale of the story is in Alaska during the period of the great gold rush and sets forth in an impelling manner, the life of the gold seekers who penetrated the frozen North in search of fortune.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Sign Invisible," Exhibitors Circuit; "Eve's Daughter," Paramount; "The House of Glass," Select; "Song of the Soul," Vitagraph; "The Beggar Woman," Pathe; "Beloved Traitor," Goldwyn

"THE SIGN INVISIBLE"

Five-Part Drama by Anthony Paul Kelly. Featuring Mitchell Lewis. Produced by Edgar Lewis. Released by First National Exhibitors Circuit.

The Players.—Mitchell Lewis, Victor Sutherland, William A. Williams, Edward F. Roseman and Mabel Juline Scott.

POINTS OF INTEREST

The vivid and picturesque characterization of Mitchell Lewis as a half-breed. A story of the North-West. The splendidly selected cast. The expert direction and photography. The magnificence of the "open country."

The outstanding feature of "The Sign Invisible" is the performance given by Mitchell Lewis in the leading role. His characterization of the half-breed Lone Deer stands as one of the most vivid and picturesque of filmdom in recent months. He evoked the spirit of the open country in the broad spaces of the North where men made their own laws to fit their own conveniences. His characterization in this picture is to be compared with his work in the Rex Beach photoplays in its vitality and appeal. Indeed, when the picture shows an indication to lapse and a certain implausibility is apparent, it is the figure of Mr. Lewis as the honest, rugged and forceful half-breed who lifts it back to a high plane.

The basic theme of the story is concerned with the regeneration of a cultured surgeon who had renounced God, following an unsuccessful operation upon his mother. Not enough reasonableness has been imparted to his behavior. His motive has a suggestion of the impulsive sophomoric attitude of the college boy foundering among pagan literature. We see him abandoning all his friends and environment for the lonely and silent spaces of the far North. There he consorts with ruffians and gamblers, mocks at religion when it would bestow a helping hand, and makes himself a generally unwelcome visitor. Gradually a new light enters his heart, aided partly by the gentle influence of the minister's daughter and partly by the sincerity and wholesomeness of the half-breed Lone Deer. A dramatic moment arrives in which the girl is at the mercy of a camp desperado. The half-breed, attempting to rescue her, is shot for his pains and his life is at stake. It is then that the surgeon-atheist renews faith in himself and his God and performs an operation which saves the life of Lone Deer.

The scenic qualities were exceptionally good and the picture has been directed with care. A well-balanced cast provided at all times capable characterizations. Besides Mr. Lewis, there were Mabel Juline Scott, who was natural and sympathetic as the minister's daughter; Edward F. Roseman, who was an effectively sinister villain; Philip Sanford, who was thoroughly in the picture as a conscienceless trader; and Victor Sutherland, who acted the surgeon with force and earnestness.

Exhibitors should emphasize the picturesque characterization of Mitchell Lewis and the charm and appeal of life in the vast stretches of the North. H. D. R.

"EVE'S DAUGHTER"

Five-Part Drama, from the Play by Alice Ramsey. Scenario by Margaret Turnbull. Produced by Paramount Under the Direction of James Kirkwood. Starring Billie Burke.

The Players.—Billie Burke, Thomas Meighan, Lionel Atwill and William Riley Hatch.

POINTS OF INTEREST

The personality of the star in the stage play of the same in which Grace George appeared. A good story, capably acted and presented under the most able direction.

The charm and grace of Billie Burke has never appeared to better advantage than in her latest Paramount vehicle, "Eve's Daughter." As a play, offering opportunities for the winsome personality of its featured player, it quite surpasses any of her other pictures, and presents, as well, a strong dramatic story, which would engage the interest to the ultimate degree even under other and less fortunate circumstances. It is an unusually good picture that moves with refreshing certitude from beginning to end.

The story shows the atmosphere of repression, which surrounds Irene Simpson Bates, in the new home-life created by her hard old father. Irene is the new woman sort of girl who issues her emancipation proclamation when her father punishes her for her casual meeting with a young Englishman. The shock of the rebellion so surprises the adamant pater familias, that he promptly dies of heart failure, freeing Irene from the paternal shackles. And then, in the resolve to "live her own life" she cuts loose from home and seeks the city to have one glorious fling on the inheritance which has come to her.

Meanwhile, John Norton, a young attorney, has made Irene an offer of marriage which she has only tentatively, because of her spiritual expansion in her new freedom, accepted. They come to a parting of the



MAE MARSH IN "THE BELOVED TRAITOR"
Touching Scene from New Goldwyn Picture

ways when Norton, following Irene to the city where she is living in regal magnificence, attempts to exercise the masculine prerogative. Irene rebels again and permits the young Englishman, Courtney Urquhart, to persuade her to elope with him. Urquhart's intentions are dishonorable, and Norton, suspecting this, follows the pair to the hotel of a distant city, and after failing to separate the two, effects a clever ruse, whereby the young Englishman learns of his brother's death, and is led to lose interest in Irene and she in him. Norton then gets the girl, much chastened and repentant.

Miss Burke was most sweet and appealing as the girl, and Thomas Meighan gave a fine and forceful portrayal of the honest young attorney. Lionel Atwill's performance of the Englishman does much toward making the story convincing, as well as maintaining the dramatic interest.

The direction is at all times excellent and renders the picture technically a high-class production. The chief publicity assets are the celebrity of Billie Burke, and the fact that the picture is the screen version of the play in which Grace George starred.

D. A. B.

"THE HOUSE OF GLASS"

Five-Part Drama by Max Marcin. Featuring Clara Kimball Young. Screen Adaptation by Charles E. Whitaker. Produced by Select Pictures Under the Direction of Emilie Chautard.

The Players.—Clara Kimball Young, Pell Trenton, Corliss Giles, Edward Kimball, James T. Laffey, Josie Sadler, Norman Selby, William Waltham, Peggy Burke and Doris Field.

POINTS OF INTEREST

The picturization of Max Marcin's stage success. A gripping story finely presented. Clara Kimball Young in a strong role.

The screen version of Max Marcin's "The House of Glass," provides Clara Kimball Young with the best acting opportunities she has had in some time, and Miss Young, with her usual ability, has achieved another artistic triumph. Her portrayal of Margaret Case, the girl who struggled vainly against the law, presents a fine example of emotional acting.

Charles E. Whitaker, in adapting the play, has done excellent work and "The House of Glass," as a film, is as gripping and stirring a picture of American life as was the play. The plot development is excellent and the picture builds up interest to the big climax in a finely dramatic way. The characters, too, are well drawn and through the splendid direction of Emilie Chautard, it has been realistically produced. Scenes of the Tomba, Child's Restaurant, the Pennsylvania station, the humble living quarters of Margaret, glimpses of Fifth Avenue—all add to the impression of realism that has been so finely conveyed.

Margaret Case, convicted as an accomplice of Burke, whom she was about to marry, spends eighteen months in prison for a crime of which she was innocent. When pardoned on parole, she leaves for the West where she meets and later marries Harvey Lake, a railroad official. Ten years later she returns to New York and is recognized by one of the detectives who arrested her. She confesses all to her husband and is forgiven by him. He realizes that he had been living in "a house of glass" for he had refused to drop a charge of theft against one of his employees—even though urged by the Governor. But now he offers to free the boy if "Margaret Case" shall be pardoned in return. This the Governor promises, and Margaret is finally free and happy.

A strong cast was seen in support of Miss Young. Pell Trenton, as Burke, the thief, was natural and convincing, while Corliss Giles as Harvey Lake, gave a vigorous performance. Edward Kimball did good work as a lawyer, while Norman Selby (Kid McCoy) was an excellent type for the detective.

"The House of Glass" has a strong story, a popular star, a worthy production, and should meet with enthusiastic approval when released. Exhibitors should advertise the fact that it is adapted from a stage success by a well-known author. H. D. R.

"THE SONG OF THE SOUL"

Five-Part Drama by Shannon Fife. Featuring Alice Joyce. Produced by Vitagraph Under the Direction of Tom Terriss.

The Players.—Alice Joyce, Percy Standing, Walter McGrail, Bernard Seigel, Barney Randall, Edith Reeves and Stephen Carr.

POINTS OF INTEREST

The fine performance given by Alice Joyce in a difficult role. Her unaffected acting and great beauty. A story based on mother-love that carries a strong appeal. A well-produced and popular type of photoplay.

The basic theme of "The Song of the Soul" is one that carries a strong appeal for it concerns a woman's devotion and love for her child. The role of the mother was given a graphic portrayal in the hands of Alice Joyce. So unaffected and sincere is the work of Miss Joyce that it is at all times a pleasure to view her performance, but in her latest release she is more than usually compelling and has given one of the most finished and artistic characterizations that we have had the pleasure of witnessing. In addition to her histrionic abilities Miss Joyce possesses great charm and beauty and in "The Song of the Soul" she is at all times appealing.

Though the story at times was implausible and found use for the long arm of coincidence, it nevertheless provides entertainment of a pleasing order. It arouses the sympathy and interest of the spectator and through the efforts of Miss Joyce and her supporting company it had moments that were tensely dramatic.

Ann, finding her only happiness in her infant son, is crushed when she discovers that she has been the victim of a bigamous marriage. Her "husband" deserts her and the hypocritical "God-fearing" people of the community cast her out and take away from her the little boy. In despair, she goes to the city for work, and there meets and falls in love with a prominent surgeon. But feeling her past life will interfere with their happiness, she refuses to marry him and, disguising herself, takes up her life once more in the village where her son lives, as a school teacher. There, too, her happiness is short-lived, for she is recognized and sent away again. Later she marries the surgeon and legally

"adopts" her child. But her former "husband" returns and threatens to disclose their past relationship if she does not aid him in a gambling scheme. However, matters are finally cleared when the surgeon realizes the full situation and he forgives Ann for her neglect in telling him her life history, and the picture ends with the three, Ann, the surgeon, and the boy, all living in peace and happiness together.

The part of the surgeon was well acted by Walter McGrail, while Percy Standing gave a forceful impersonation of the villain. Stephen Carr was both natural and appealing as the little son of Ann and the remaining players contributed excellent performances.

"The Song of the Soul" should meet with wide approval as it contains an appealing story and is superbly acted by Alice Joyce. The picture is also well directed. H. D. R.

"THE BEGGAR WOMAN"

Five-Part Drama. Produced by Russian Art Films and Released by Pathe.

The Players.—I. I. Mozzukin and Mme. N. A. Jesienko.

POINTS OF INTEREST

The correct Russian atmosphere, strange but thoroughly interesting. The excellent acting of the two principals and the valuable contributions of well trained extra people.

As we have reiterated many times before, when it came within our province to review the productions made by the Russian Art Films, which are released in this country by Pathe, these pictures are of especial interest just now when Russia is occupying the greater part of the front pages of our daily papers. Each one has given some sort of insight into that country's home, urban or rural life.

"The Beggar Woman" concerns the lives of an opera singer and a poet. These two are married after a short love affair and are well on their way to a completely happy union when the diva contracts smallpox. She had been extremely beautiful, but the ravages of the disease mar her features to such an extent that when her husband returns after the quarantine has been lifted he experiences a feeling of utter repulsion for his wife. They separate and some years later we see the woman—a beggar on the streets, and the man dying of an overdose of cocaine, to which he had been addicted all his life.

While being vigorous enough to hold the attention of an audience through most of the five reels, "The Beggar Woman" does not come up to the standard set by the previous Russian Art Films. The reason for this is that the story hardly furnishes enough material. There is one thing for which the film should be highly commended, however. The tale is a tragedy and it is retained consistently as such.

I. I. Mozzukin and Mme. N. A. Jesienko, the only players who are mentioned on the program, give excellent performances, and the actors who assume the minor roles are remarkably efficient. The well trained extra people complete a noteworthy acting division. The director is responsible for a convincing atmosphere.

Irrespective of the stories on which these pictures are based, they form a pretty liberal education in the manners of a country and they should be followed by people who seek to broaden their knowledge of the world. F. T.

"A BELOVED TRAITOR"

Five-Part Drama by Frank L. Packard. Featuring Mae Marsh. Produced by Goldwyn.

The Players.—Mae Marsh, E. K. Lincoln, George Fawcett, Hedda Hopper, Bradley Barker, J. A. Purrey, Louis Q. Grisel, and Chester Morris.

POINTS OF INTEREST

The appeal and humanness of Mae Marsh's performance. A story of a man's regeneration through a woman's love. The atmosphere finely conveyed and a thoroughly artistic production.

Mae Marsh as Mary Garland, the simple little Baber-maiden in "A Beloved Traitor," has added another appealing performance to her growing list of film characterizations. She possesses a marked ability to evoke the sympathy of her audiences and is always a natural and charming figure in roles calling for simplicity and humanness.

Though the story of "A Beloved Traitor" does not depart from familiar lines, it is well told. Its plot has served for countless film dramas, and as it has proven popular in the past it is certain to meet with approval in this latest Goldwyn production. It concerns Mary and her sweetheart, Judd, who possesses great talent as a sculptor. He leaves the little town of his birth and departs for the big city, where he becomes the protégé of an art connoisseur, Henry Bliss. He becomes enamored of the beautiful but soulless daughter of Bliss, Myrna, and for the time being forgets little Mary of his (Continued on page 20)

ONE HUNDRED WAYS TO MAKE THE THEATER PAY

Using Passes to Catch Patrons

While there is something in the old saw about "once a deadhead always a deadhead," there are times when passes may be given to strangers in such a way that they will bring in many times their value to the box office.

C. A. Lick, manager of the New Theater at Fort Smith, Ark., formed what he called a "Good Parents' League" in his town a couple of years ago, sending personal letters to perhaps a hundred carefully selected persons within easy walking distance of his house, emphasizing the educational value of picture-going for children, and enclosing a complimentary order for two seats on a given date. In the letter he urged the parents to give him their honest opinion of the show and enclosed a stamped and self-addressed envelope for their reply.

This plan works out best in a small town or in a more or less restricted community where everybody knows everybody else and the personal letter really means something. Mrs. James Hill, when manager of the Sans Souci Theater at Elizabeth, La., employed a scheme of this kind, save that she did not aim at formation of a league or solicitation of written opinions, contriving to send out more letters by making them all of the same form.

She selected correspondents with many friendships, likely to be good word-of-mouth advertisers.

Quick and Continuous Lobby Displays

Many an exhibitor who would go in for lobby displays to advertise his attractions is deterred by two things, the expense and the inconvenience. Here is a way to overcome both objections:

Divide the lobby walls into a series of panels. Into these panels fit pictures of corresponding size that may be buttoned into place and readily removed. Have the pictures painted by the local artist so that together they form a continuous panorama about the foyer.

Have several sets of these pictures made of subjects general in character so that when a sea drama comes along, for instance, your porter can get out the panorama showing the ocean and incorporating the essential features of a maritime atmosphere—a lighthouse, a rockbound coast, breakers, fishermen, a sailing vessel, a steamship and a rolling sky. In the same way there might be certain kinds of landscape for the North, South, East and West; for mountains and lowlands; for cities and forests. In less than half an hour, by this method, the entire appearance of the lobby may be changed to fit the character of the attraction holding forth.

After the general atmosphere of the picture is carried out in this manner, its specific character may be indicated by "spot" details—the stock ticker, the typewriter, or whatever the action may involve.

In the Spirit of the Play

You as an exhibitor would make no end of fun of a scenario writer who named a bad man character Percival Whiffenpoof. Yet, how many times do exhibitors give the public the wrong impression of a dramatic feature, for instance, by advertising it in a kidding spirit?

The note to be struck in advertising almost always is the spirit of the play itself—a comic note if the play is a comedy, or a serious one if that is the nature of the theme. Thus, if you had a good comedy on equal suffrage, you would be justified in hanging up a pair of pants in the lobby with the legend, "Who should wear these—a man or his wife?" On the other hand, if the suffrage play was a deadly-in-earnest discussion of the scandalous employment of women in sweatshops, the pants symbol would misrepresent.

This does not mean that it is necessary to use the bloody dagger or poor Yorick's skull in advertising a tragedy. The intimation of tragedy frightens many persons away from the theater, no matter how much they might enjoy it after they once came inside. It does not imply that the advertiser always must state the nature of his attraction. He may prefer to dodge the issue and say nothing at all. It means just that whatever he does say, he must not give a false impression.

Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing.

Help from the Neighborhood Clothier

In looking around the neighborhood for merchants to join him in co-operative advertising of his theater and attraction, the exhibitor may puzzle a bit about what angle to use in approaching the owner of the clothing store. Here's a hint:

If there is a male star in the current attraction, persuade the clothier to advertise in his regular newspaper space a style of suit that is worn by the hero, mentioning the fact that if he is so good looking in it, some other young men may shine that way too. It will lend the clothing ad. a fresh twist and give the clothier some benefit from the theater publicity at the same time that it will help the show.

If the clothier uses the familiar wax dummies on which to display garments in his shop window, try to collect on them some time by substituting for the heads of the dummies heads of the male star cut from lithographs and mounted on a heavy backing.

It may be that the clothier will be willing to have the lithographed heads used in his window and yet will object to using announcement cards naming theater, attraction and date. Don't let that bother you. If your star is well known there will be plenty of persons to recognize his face without a label. Indeed, without the card they will puzzle over his identity all the longer, which will be a good thing to make them remember him next time.

The Glad Hand at the Box Office

Passing out the tickets, the up-to-date box office man does not place them all the way in the shallow ticket envelopes, but endways, so that half of them sticks out. These projecting ends are turned back so that as the tickets rest on the ledge the patron cannot fail to see their seat and row numbers. As they are given, the treasurer repeats the location and the day, date and time of performance for which they are issued. This is to prevent subsequent misunderstanding on either side.

Envelopes are used generally only for advance sale because for the immediate performance the tickets are redeemable at once.

The public need not develop an acquaintance with the box office man, for that makes friends who monopolize the window to the detriment of other sales. Besides, it usually leads to a request for free admittance. However, certain courteous familiarity with regular patrons should be encouraged, partly that their preference may be learned and listed.

I once knew two box office men highly proficient and efficient in their profession. One was rid of a line at the box office quicker than the other; but the other sold more tickets because he took time to exercise diplomacy. To-day, the first is selling tickets for a circus; the other is auditor of a chain of metropolitan theaters.

THIS SERIES of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information.

Seat Checks from the Machine

Are agents trying to install automatic ticket sellers in your theater box office?

There are some good automatic ticket devices on the market that are exceedingly useful and efficient in disposing of a line at a box office wicket, but, like many other things, each has a time and a place. In a high-class theater catering to a select division of the public, one is disposed to say that the usual device would not be a wise investment for the simple reason that it removes the personal element at the box office. There is something that is not exactly courteous about having a metal or paper check shot back at you when you give in your money.

The box office really is the only contact meeting ground of manager and patron; and the management should be sure that it takes full advantage of the situation by persuading the patron that he is receiving individual and direct attention.

Yet there is another point in favor of the automatic treasurer. It keeps careful count of the money it takes in and the tickets it issues.

Many box office men feel that an automatic seller is a reflection on their honesty; and men in this frame of mind are not likely to co-operate with the management as fully as one might wish. But everything depends on the kind of theater you have and the kind of people who attend it.

Does Your Advertising Pay?

There is nothing more difficult than checking advertising. Some advertisers "key" their ads. so as to bring direct responses, by printing as part of each ad. a coupon to be filled out, detached and mailed in. But that is not always practicable. The fact of the matter is that you may be receiving returns from your campaign without knowing it.

It may be that you are circularizing persons who cannot reach your theater. That may explain a lack of return. Unless goods are accessible, one may advertise them till doomsday without effect. You must study the matter of convenience.

Much depends upon the manner of approach. It is necessary not only to reach people; it is necessary to make them read and respond to matter once it is placed in their hands. To illustrate the wrong way, I recall an expensive circular, the appeal of which began something like this: "This is the fifth time we have written to call your attention to our remarkable premium offer, and still we have not had the courtesy of a reply."

Box office receipts may swell after an extensive advertising campaign, and yet the campaign may have virtually nothing to do with it. The apparent response may be due just to a convention of some kind that brings to the city a number of strangers who must be entertained.

Cut Rate Tickets Are Bad Business

Cut rate tickets lately have made their way into the temple of the motion picture. I found one not long ago blowing about the platform of a suburban railroad station. "This ticket and 5 cents," it read in part, "will admit one adult person to the evening performance."

The unfortunate thing about it was that it came from a house of the first rank, one situated in New York City where cut rate tickets several seasons ago proved such a curse to "speaking" theaters.

In motion picture houses, more than in any others, established prices are necessary. Attractions change frequently and the appeal is to clientele, chiefly family trade. People have become used to certain admittance charges, and anything that upsets these is likely also to disrupt patronage.

To underbid the box office generally is accepted as a managerial confession that the attraction is inferior. People are willing to pay good prices for good attractions; and while bargain rates will draw a certain class that does not care what show it attends as long as the tickets are cheaper than the prices printed upon them, that class is not composed of steady theatergoers.

If prices have been formulated well in the beginning, they will stand the test of almost any kind of patronage.

CAMPAIGN FOR FIFTEEN-CENT COIN RENEWED BY ASSOCIATION

Two-Cent Piece Also Is Favored by Picture Men as Well as Newspaper Publishers

The National Association of the Motion Picture Industry has renewed its campaign for a fifteen-cent coin. The American Newspaper Publishers' Association is now agitating for the issuing of a two-cent coin and it is not improbable that the national motion picture and newspaper organizations will co-operate in their respective efforts. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is in communication with the executive officials of the American Newspaper Publishers' Association with a view towards an active co-operation in this respect.

The recent advance in price of practically all newspapers of the country to two cents is the cause of the publishers' drive for the new coin as a convenience to the public. The Government has produced a two-cent piece in the past and a return to this coin would really be a reissue.

The motion picture interests first launched the agitation for a fifteen-cent coin about a year ago. The war tax has since made the fifteen-cent piece a practical necessity in handling crowds quickly and satisfactorily. It is a theatrical proverb that the popular and successful admission price is the one that can be paid at the ticket office with one piece of money.

The National Association of the Motion Picture Industry in presenting its brief to Hon. Roy Baker, director of the mint, referred to the following recommendations, as adopted by its executive committee:

1. "That the public generally would be greatly benefited by having a coin of this denomination between the dime and the quarter."

2. "That the fifteen million daily patrons of the seventeen thousand motion picture theaters in the United States would be

greatly inconvenienced by the issuing of such a coin."

3. "That it would facilitate the handling of these millions of motion picture patrons who are put to great annoyance and inconvenience in crowded theater lobbies while waiting for change."

4. "That the motion picture patrons, in many localities are obliged to wait in line, on the sidewalk often during inclement weather, owing to delays in making change at the box office, which condition has grown much worse since the advent of the war tax."

5. "That along with the general trend towards increased prices of admission for the better class of picture entertainment comes a demand for the new coin. Thousands of theaters in the larger cities have been forced to raise their price from ten to fifteen cents."

An act of Congress is necessary for the issuing of a coin of another denomination than those now current, and the first step necessary is to secure a favorable report from the Committee on Coinage, Weights and Measures. It is towards this end that the National Association of the Motion Picture Industry and the American Newspaper Publishers' Association would be in a position to co-operate most effectively.

The motion picture industry has a special interest in the two-cent coin movement as well as the publishers of newspapers. Such a coin would aid materially in handling the war tax, where the tax is levied independent of the price of the ticket. Many theaters are meeting the problem by including the tax within the total price of the ticket, making the full price of admission fifteen, twenty, twenty-five, etc., including the tax. These houses need a fifteen-cent coin.

FEATURE PHOTOPLAYS IN REVIEW

(Continued from page 18)

youth. Two years later he has neglected even his art, and a society paper speaks with regret of his journey along the paths of "wine, women and song."

This notice comes to the attention of the still loving Mary, and she sets out to awaken in Judd the spirit of his youth and early training. She arrives in his absence and is scornfully treated by his visitors. But when he returns all the old love, the old ambitions and desires are reborn with a slight of his Mary, and he learns how, underneath, he had always remained the simple fisher-lad. So he and Mary are reunited and are happy once more.

In addition to the fine performance of Mae Marsh, splendid work was done by E. K. Lincoln as Judd. He was an excellent selection for the role and played with force and distinction. The part of Mary was well taken by Hedda Hopper, who is an exceptionally pretty young actress. J. A. Furey was well cast as the kindly priest.

The picture has been artistically staged. Beautiful scenes of coast towns were shown. There was a rainstorm that was very effective. The atmosphere of the little fishing town was well caught and the old fishermen in their oilskins presented a real and interesting picture.

As Mae Marsh possesses a great drawing power, "A Beloved Traitor" should prove a picture of undeniable appeal.

H. D. R.

"HEADIN' SOUTH"

Five-Part Comedy by Allan Dwan. Featuring Douglas Fairbanks. Produced by Artcraft under the Direction of Arthur Rosson, under the supervision of Allan Dwan.

The Players—Douglas Fairbanks, Frank Campeau, Catherine MacDonald, and James Mason.

POINTS OF INTEREST

The amazing accomplishments of Douglas Fairbanks, his contagious humor and buoyant personality. A diverting story with a surprise ending. The finely selected types. The elaborate production, expert direction and finished photography.

That the Royal North West Mounted Police always "get" their men we know, but there could be none other than Douglas Fairbanks in the person of "Headin' South," who could get his man ten different times in ten different ways in a single day. And his methods of accomplishing this extremely difficult and unique feat form the framework of this highly entertaining film. All the old and fully a hundred new acts of daring are shown. He rides at a breakneck pace leaps great distances, lassoes passers-by, shoots unerringly, climbs difficult walls, and nonchalantly talks while a brute of a man is dangling in the air, held to his wrist by handcuffs. All these stunts and many others which provide a succession of thrills are accomplished by Doug, who smiles happily all the while.

"Headin' South" contains many stirring scenes and its story is well developed, with an amusing and surprising climax. It is a humorous satire on Western pictures, and provides excellent film entertainment. It has been lavishly produced, containing herds of Mexicans and cowboys, real desert scenes and Western plains, small villages

and Mexican haciendas which form a picturesque background for the story. The subtitles are decidedly witty and the direction is exceptionally good.

The acting as a whole is of a remarkably fine character. Frank Campeau as the leader of a Mexican band of raiders is indeed well cast, and he gives a vigorous and picturesque performance. Catherine MacDonald, though having but a small part, did good work and presented a pretty picture as the young senorita. Minor roles were well taken by the remaining players.

To begin with, an outlaw is causing great consternation along the Mexican border because of his ability to shoot and just destroy things generally. As he is always going south, he acquires the title of "Headin' South," and by this name becomes known to "Spanish" Joe, a leader of a marauding band of Mexicans. He undergoes many exciting adventures with this gentleman, but proves a hero in the end, for he rescues a decidedly charming young senorita from the villainous clutches of Joe, and in addition is shown as a member of the R. N. W. M. P. who had traveled many, many miles to "get his man." So in the end "Headin' South" got both his man and the woman of his heart, who returned to Canada with him.

As "Headin' South," Douglas Fairbanks presented an engaging and amusing figure. Wherever the latest Artcraft release is shown it will be greeted by crowded houses who are certain to enjoy every minute of the entertainment.

H. D. R.

"THE TRIUMPH OF VENUS"

Eight-Part Spectacle, by Edwin Bower Hesser. Produced by the Victory Film Company Under the Direction of Edwin Bower Hesser. Starring Betty Lee.

The Players—Betty Lee, Bonnie Marie, John Fedris, Beatrice Armstrong, A. Freedland, Phyllis Beveridge, Percy Standing, Don McDonald, Carl Dane, Ruth Bradley, William Sherwood, Grace Hamel, Hassan Mussallil, M. Paul Roche.

POINTS OF INTEREST

A spectacle composed of various mythological stories. An out-of-doors picture abounding in nude nymphs who dance along a beach and disport themselves in the water. Much poetry in the sub-titles.

"The Triumph of Venus" is principally a depiction of the lady's amours from the time she refuses the venerable Mars, to an affair with a young sculptor, from which results Nea, an infant daughter. But the way between Mars and the Sculptor is a longish one and is beset with tribulations of no mean proportions for Venus, from the ardent and repulsive Vulcan to Jove and Apollo. But at length, after being wounded by Cupid, a very delightful little girl, she meets the Sculptor and all bets are off. But the happiness of Venus and the Sculptor is short-lived, for Diana, in a jealous rage, impales the Sculptor with an arrow and he dies very quickly.

Then, after a lapse of seventeen years, which is spent by the nymphs in dancing and bathing, the child Nea is discovered a woman and her troubles begin with Pannas, a fisher youth. They are finally blessed by Mars, and the picture closes in a nimbus of incense.



SCENE FROM "THE SONG OF THE SOUL"
Alice Joyce and Walter McGrail in Vitaphone Picture

The bathing and dancing of the nymphs, with which the picture abounds, is quite agreeable to watch. Some of the dances in the woods are very beautiful.

Betty Lee presented a pleasing resemblance to the well-known statue of Venus de Milo, and William Sherwood was excellent as the Sculptor. Bonnie Marie, as Cupid, it must be said again, was most delightful. "The Triumph of Venus" should be of interest from its out-of-doors aspect and the dancing of its many veiled nymphs.

D. A. B.

BILLY WEST COMEDIES

"The Orderly," "The Stranger," "His Day Out," and "The Rogue," Four Two-Reel Farces Featuring Billy West. Produced by King-Bee Under the Direction of Arvid E. Gillstrom.

The Players—Billy West, Babe Hardy, Leatrice Joy, Budd Ross, Leo White, Joe Bordeaux and Oliver Hardy.

POINTS OF INTEREST

Four comedies that possess action and slap-stick humor. Billy West's sense of burlesque. A well-selected company in support.

The four latest Billy West releases are bound to be popular with all who find amusement in slap-stick comedies. For "The Orderly," "The Stranger," "His Day Out," and "The Rogue," are full of action and the wildest and most extravagant sort of humor and frequently it is hilarious.

Billy West is one of the busiest of screen comedians. He is never idle and much of his work is along original lines. He possesses a fine sense of burlesque and brings to each of his characterizations a keen sense of comedy values. The players who appear with him do excellent work in maintaining the speed and humor of the production. Those whose work stand out in these latest comedies are Babe Hardy, Beatrice Joy, Budd Ross, Leo White, Joe Bordeaux and Oliver Hardy. The direction is excellent.

"The Orderly" is perhaps the funniest of these films. For Billy West, as the orderly in the "Peace and Quiet Sanatorium" keeps things busy with his mismanagement of cases, and the action is fast and furious. "The Stranger" is a humorous satire on our western films. It presents Billy as a courageous stranger who rescues fair maidens in distress, etc. "His Day Out," while not as comic as the aforementioned pictures, offers Billy a good part as the familiar slap-stick barber with the equally familiar lather. In "The Rogue" he becomes a hero when he captures a burglar or two but falls from grace because of his lack of good manners.

Here can be found two-reel slap-stick comedies that will find a warm welcome awaiting them in houses where this sort of entertainment is featured.

H. D. R.

"THE SHUTTLE"

Five-Part Drama by Frances Hodgson Burnett. Featuring Constance Talmadge. Screen Adaptation by Margaret Turnbull and Harvey Thew. Produced by Select Pictures Under the Direction of Rollin Sturgeon.

The Players—Constance Talmadge, Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Albert Roscoe, Thomas Persse, Edward Pell and Casson Ferguson.

POINTS OF INTEREST

The picturization of Frances Hodgson Burnett's well-known novel, "The Shuttle." Constance Talmadge as its spirited heroine. The excellence of the acting and production.

A theme that has been too much neglected by scenarists who would write of timely as well as dramatic topics, forms the basis of Frances Hodgson Burnett's story, "The Shuttle." The lure of marriage with European nobility for wealthy American girls, which, while not as powerful as before the war, still exerts a force that makes excellent material for drama. And Miss Burnett, in her novel, treated the subject in a thoughtful and interesting way. The screen

adaptation—to bring its lesson home more strongly, perhaps—emphasized the characterization rather than the plot, and some of its force, to us, was lost.

Constance Talmadge, as Betty Vanderpool, has a more serious role than she previously has been seen in. And, though she does not always suggest the heroine of Miss Burnett's novel, she gives an excellent performance. Miss Talmadge, however, is better suited to light comedy roles where she sparkles and displays a youthful charm and magnetism that is captivating. But still as Betty, the spirited American girl, she will delight her admirers, for she gives a sincere and natural portrayal of an always popular type of heroine.

The story, in its main points, follows the novel closely. It begins with Betty's departure for England where she finds her sister neglected and abused by her titled husband. Next we are shown the energetic Betty busy repairing the broken-down castle for the young heir's sake and we see her fast becoming a favorite in fashionable society. And she meets and falls in love with an impoverished nobleman on an adjoining estate. But so great is the pride of both that he, to prevent her from believing him a fortune hunter, runs away, while she, proud and haughtily refuses to unbend to a nobleman. In time, however, they change their viewpoints and Betty becomes a happy wife, while the sister is freed from her scoundrelly husband when he falls victim to apoplexy.

The acting, as a whole, was splendid, fine performances being contributed by Edith Johnson, E. B. Tilton, George McDaniel, Albert Roscoe, Thomas Persse and Edward Pell. The direction was good.

"The Shuttle" should prove a popular attraction from a box-office standpoint as its author is well-known and its star a favorite film actress.

H. D. R.

"THE WASP"

Five-Part Drama, Written by Willard Mack. Featuring Kitty Gordon. Produced by World Under the Direction of Lionel Belmore.

The Players—Kitty Gordon, Rockliffe Fellows, William Calhoun, Edward Rosemond, Charles Gerry, Sadie Burbank, Victor Kennard, Lionel Belmore, Edward Burns and Hazel Washburn.

POINTS OF INTEREST

The statuesque beauty of Kitty Gordon. Beautiful exterior scenery, photographed on a picturesque estate.

"The Wasp" proves to be a moderately interesting vehicle for Kitty Gordon, but one that is hardly worthy of her talent and beauty. One of the most serious faults is that it calls upon her to play a role for which she is only moderately well suited, a debutante just out of college. The story itself, while exciting at times, is not marked by any distinct novelty.

It tells of the adventures of Grace Culver—known as "The Wasp," because of her stinging remarks—when she leaves her home to escape marrying the man her father has picked out for her. She runs away, accompanied by her maid, in her own automobile, which is driven by a recently employed chauffeur who proves to be very familiar with his mistress. Coincidence bring it about that the trio are able to save old man Culver's munitions factory from being destroyed by German plotters, and afterwards it transpires that the impermanent chauffeur is a wealthy young gentleman masquerading in order to win Grace Culver.

Miss Gordon does all she can with a role that is limited in its possibilities. Her beauty is a valuable asset. Rockliffe Fellows overplays the part of the bold chauffeur. Lionel Belmore, who also directed the picture, makes a bit stand out. Mr. Belmore has chosen some particularly picturesque exterior settings and the interiors have been arranged with care.

"The Wasp" will go in houses where audiences are attracted by the personality of Kitty Gordon.

F. T.



A Short Subject that brings New Business to your Theatre

Paramount-Bray Pictographs

"The Magazine on the Screen"

THE exhibitor who shows Paramount-Bray Pictographs has a short feature worth advertising. Don't stop at telling the people that a Pictograph is on the bill; let them know what is in it. One scene in a Pictograph often will draw like a five-reel feature. Take the 108th

Pictograph—it pictures "The Human Polar Bears," men and girls bathing among cakes of ice; "Magic for Home Use," showing how magicians grow flowers before your very eyes; "Camouflage," examples of the way the army hides its paraphernalia; and "Bobby Bumps at the Dentist," an Earl Hurd cartoon.

THERE IS VARIETY WORTH TALKING ABOUT, VARIETY THAT WILL BRING A BOX-OFFICE RESPONSE.

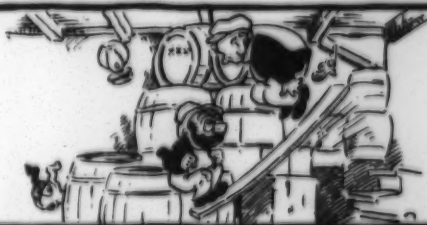
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FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK



Produced by the Bray
Studios, Inc.



"MARRYING OFF DAD"

Five-Part Comedy-Drama Written by Judge Willis Brown. Produced by Boy City Films Under the Direction of King W. Vidor and Released by General Film.

The Players.—Wallis Brennan, Ernest Thompson, Ruth Hampton, Sadie Clayton, William Devaul and Wharton Jones.

POINTS OF INTEREST

A pleasing story, abounding with the appeal of youth. The fact that all of the pictures in the Judge Brown series show the effective method of the juvenile court.

"Marrying Off Dad" has perhaps, a stronger appeal for the older patrons than has any other picture in the Boy City series, all of which are made under the personal supervision of and written by Judge Willis Brown. The story reaches that happy combination where it will satisfy a mature audience as well as one composed of young folks.

Sam and Frank Grant, two motherless youngsters, are compelled to do the housework in their father's home and as a result have no time for recreation. One day they play hooky from school and are caught by the truant officer. They are taken to Judge Brown's court and when he hears that playing hooky is the only way the boys can get any pleasure, he orders the boys' father to get a housekeeper.

Ann, an attractive Swede, is employed and she immediately begins to boss everybody, including the father. Fearful that Ann will be discharged, they conspire with a friend to outline a campaign to keep her in the family. It transpires, through the efficacy of their plan, that the father falls in love with the housekeeper, who finally becomes their stepmother.

The simple story has received a careful production and the characters are well played, especially by Wallis Brennan and Ernest Thompson, the two boys.

"Marrying Off Dad" will furnish a wholesome addition to the program of the average theater. It will be very successful in houses that play a matinee performance.

F. T.

"VENGEANCE AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode #42

The Players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The feat accomplished by William Duncan and Carol Holloway when both are suspended in mid-air, held only by a rope at-

ASSOCIATION SEEKS NEW MEMBERS

Paralta Is First to Respond to Call of Executive Secretary Frederick H. Elliott

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is launching a vigorous drive for new members. Paralta is the first company to be brought in by the new campaign for support, Carl Anderson, president of Paralta, having wired an acceptance from Los Angeles, as follows:

Replying to your wire of 21st: Paralta, Inc., accepts your invitation to join your association, being appreciative and thoroughly understanding the great work you are doing.

The association now includes eighty-two producing companies, thus representing 90 per cent of the film manufacturers of the country. It is equally representative of the other branches of the industry, and it is the purpose to bring the association up to the 100 per cent mark within the next thirty days.

"The call of patriotism," says Mr. Elliott in outlining his membership drive, "alone should bring the few companies which are affiliated into the association, which includes the producing, distributing, exhibiting and equipment-making divisions of the business. The National Association is doing vital war-time work. The organization helped to swing over the two Liberty loans, and is proving a vital aid to Food Administrator Hoover. It is also doing its bit in behalf of the war saving stamp drive. President Wilson, through the National Association, has officially rec-

ognized the tremendous value of the film and screen in war-time for carrying Government messages to the people.

"With the third Liberty loan about to be launched," continues Mr. Elliott, "the National Association should be able to put the weight of the whole industry behind its efforts to aid the Government win the war."

At this critical time our organization should include every important company connected in any way with the motion picture industry. Aside from the patriotic need of joining the national body in order to help Uncle Sam in a united way, it is now absolutely necessary as a protective measure. Various factions, in Maryland, New Jersey, Virginia and other States, are taking advantage of the war to inaugurate movements tending towards censorship and closing the picture theaters on Sunday. The industry, to successfully combat these evils, must present an absolutely united front. One person can do little alone, but, with everyone in the motion picture business working together, it will be impossible for anyone to take advantage of haphazard war-time legislation.

"The motion picture must follow the lead of Uncle Sam and unite every branch in order to win the fight for film democracy—to defeat any autocracy which demands that the entertainment of the masses be censored or that theaters be closed on one day out of seven."

unharmful Black Jack and some of his followers. They hurry off, but are discovered by Blake who rescues Bessie. They are not together for long, as Black Jack again manages to maim Blake and makes off with Bessie. She, however, escapes him and rides hurriedly away, pursued by Black Jack. She rides onto a wide plateau and leaps on the horse, over a high cliff into a river below. And here ends this chapter of the thrilling "Vengeance—and the Woman."

H. D. R.

H. R. Ebenstein, manager of sales for the Sterling Pictures Corporation, of which Arthur F. Beck is president, has left for a ten weeks' trip covering all exchange centers, during which time he expects to place with first-class exchange men throughout the country the productions handled by the Sterling Pictures Corporation.

PICTURE THEATERS ARE INCORPORATED

New Organization Aims to Standardize Marketing of Film

The United Picture Theaters of America, Inc., a booking organization which claims that it will standardize the picture industry in the same manner that the United Booking Office has standardized vaudeville, was recently chartered under the laws of the State of New York. The new organization has leased a suite of offices at 1600 Broadway, which will be ready for occupancy within the week.

The founders and officers of the United Picture Theaters of America, Inc., are: Lee A. Ochs, president; C. H. Seelye, vice-president; Louis F. Blumenthal, treasurer; Charles M. Rosenthal, secretary, and Milton M. Goldsmith, general counsel.

An announcement from the organization states that it is the exhibitors' own solution of the distributing question, and among other things it promises to its members pictures on which they can make a profit at a saving of from thirty to fifty per cent over present prices. The announcement then goes on to say that the United is formed on the successful co-operative plan of the American Drug Syndicate and states that it is sincerely applying the well-known principles of co-operative buying to the motion picture industry. The members are to agree on a star whose box office value is certain and then ask the producer having the star to make six or eight pictures annually with this star. The organization will buy the negative only, paying the producer a fair profit, and then make its own prints and take care of the distribution.

Salesmanship costs are eliminated, as the United has an assured playing time of several thousand days guaranteed in advance by its members, and it is thought that producers will have a wider distribution for their pictures, than the average 2,500 days in the United States. The United hopes to give 4,000, 6,000, or even 9,000 days of playing time.

Within the next few weeks a United salesman—an exchange man well known in his territory—will visit every community in which the organization is not represented. Fifty of these men are to go on tour. Their names and the list of present members will be announced soon.



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TOM TERRISS

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RUSSIAN ART FILM IS PATHE FEATURE

"The Beggar Woman" Tops Program for Middle of March— Second Episode of "House of Hate"

Pathe's program for March 17 is headed by a five-reel Russian Art Film starring Ivan Mozhukin and Mme. Lesienko, and the second episode of the new Pearl White serial, "The House of Hate," as well as Toto in another of his amusing comedies. "The Beggar Woman" is the title of the feature.

"The Tiger's Eye" is the second episode of "The House of Hate." The punch in this episode comes when the Hooded Terror, late at night, emerges from a secret passageway and goes to the safe. He innocently sets off a flashlight which exposes a plate in a small camera in the head of a tiger rug. Various members of the family rush in. Pearl picks up the camera, stating that in it is the picture of the man who murdered her father and tried to kill her. She calls Gresham (Antonio Moreno) and tells him that the trap worked. While she is talking Gresham realizes that the telephone wire has been tapped and tells her to be very careful, as some one is listening to their conversation.

The Terror returns to Waldoncliff to secure the negative. Herrick, the detective,

is killed by the mysterious killer, and Pearl locks herself in the dark room. Gresham, who has hastened to Waldoncliff, is prevented from entering by two guards at the front door. The Hooded Terror is about to seize Pearl, who has developed the negative showing the mysterious attacker, but has not been able to examine it. She shrinks back as the Hooded Terror batters in the door and steps forward to seize her.

"Fare, Please," is the name of Toto's two-reel Rollin comedy. The famous little comedian plays the part of a street car conductor. He is said to be at his best in this comedy that sparkles with originality from start to finish.

Harold Lloyd stars in "Here Come the Girls," a one-reel comedy produced by Rollin. A split-reel travel and educational is made up of Picturesque France (The Cauterets), Pathe colored, and "Children's Dances," also Pathe colored and made with the famous ultra rapid camera. There are an International Cartoon and Educational split-reel and Hearst-Pathe News No. 24 and No. 25 on this program.

INCE PICTURES AHEAD OF SCHEDULE

New Productions, Starring Charles Ray, Enid Bennett and Dorothy Dalton, Are Ready for Paramount

The Thomas H. Ince studio is now working well ahead of its Paramount release schedule of Charles Ray, Enid Bennett and Dorothy Dalton productions. Charles Ray's next Paramount release is "The Family Skeleton," a particularly appropriate vehicle for the popular young actor, staged under the direction of Victor Schertzinger, supervised by Mr. Ince. This film will be released March 11 and was completed over two months ago. The next Ray picture, "His Own Home Town," which it is expected, will be released in April, is also finished as well as the production work of still another subject, the title of which has not as yet been announced.

Enid Bennett, whose first Paramount picture, "The Keys of the Righteous," was just released, will next appear in "Naughty, Naughty," a story by C. Gardner Sullivan, directed by Jerome Storm under the supervision of Mr. Ince. This photoplay, which will be released March 25, is also now

ready and her next film, a circus subject, will soon be finished, bringing her work several months in advance of release.

Dorothy Dalton's next Paramount offering, "Love Me," to be released March 18, was finished over a month ago and "Ty-rant Fear," her following picture, to be released in April, is also completed. Miss Dalton has just started on another film under the direction of R. William Neill, with the supervision of Thomas H. Ince, also placing her activities well ahead of the release schedule.

The Thomas H. Ince studios have been extremely active during the past few months. It is Mr. Ince's policy to keep as far ahead of the release schedule as possible, in order to give his productions in the making more than ample time, thus affording considerable opportunity for the introduction and carrying out of new ideas and the careful planning of production activities.

"BRONCHO BILLY" SERIES REISSUED Essanay Announces Weekly Release of Western One-Reelers

Responding to a demand that has increased instead of diminished in the past few years, George K. Spoor announces the immediate weekly release of the famous Essanay "Broncho Billy" pictures of the hills and plains.

Mr. Spoor is now engaged in selecting the best of the series of Broncho Billy one-reels and announces the titles of the first ten. They are: "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, a Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child," and "Broncho Billy's Last Deed."

Mr. Spoor has anticipated a great demand and plenty of new prints have been prepared to meet it. The pictures have been carefully re-edited and equipped with new sub-titles. Not only is the film itself to be all new, but the paper and accessory advertising paper is all newly designed and printed.

Coincident with the foregoing announcement comes another to the effect that Essanay will also put out new prints of the well known "Snakeville comedies" which ran in harness with the Broncho Billy films. "Snakeville Comedies," it will be remembered, afford a phase of Western fun, featuring Slippery Slim and Sophie Clutta. They are one-reelers and will be released one a week through the General Film Company.

MAKING "MOONSHINE"

"In the Moonshine Country," which is a part of the Paramount-Bray Pictograph, the magazine on the screen depicts the process by which "moonshine" whiskey is made in the stills, secreted in the caves and wooded dells on the most inaccessible peaks. "Stage Women's War Relief" presents the greatest galaxy of footlight favorites ever gathered together in one picture, and shows the activities of these women in war relief work. "Magic for Home Use" continues in an expose of the black art. The installment shown in this release was originally scheduled for the 108th Paramount-Bray Pictograph, but was deferred and will appear in the 109th. "Pinkerton Pup's Portrait" is an animated cartoon by C. T. Anderson, of the Bray Studios, Inc., in which the trials of "Officer Piffles" and his "Police Dog" furnish the fun.

DE MILLE ASSEMBLES "WHISPERING CHORUS" Artercraft Director Supervises Arrangement of Film Pre- paratory to Showing

Cecil B. De Mille is giving his personal attention to the assembling of the negative of "The Whispering Chorus," the special Artercraft picture produced by him. A private showing will be given at the Iris Theater, Hollywood, Cal., to permit the members of the company and their guests to see the picture. This exhibition has been arranged through the courtesy of Mr. De Mille.

"The Whispering Chorus" was adapted to the screen by Jeanie Macpherson from the story by Perley Poore Sheehan. It has been produced by Mr. De Mille as a super-attraction, and no individual is being starred, although Raymond Hatton, Kathryn Williams and Elliott Dexter are prominent in the cast. Novel lighting and color effects, similar to those which caused considerable comment in "The Devil Stone" have been applied to this new subject on a large scale.

The next Cecil B. De Mille special production for Artercraft will be an adaptation by Jeanie Macpherson of "Old Wives for New," a story by David Graham Phillips in which the noted writer dealt with the divorce question. A system has been inaugurated whereby Miss Macpherson and Wm. C. De Mille will alternate in writing scenarios for these special productions, which will be produced under the personal direction of Cecil B. De Mille, director general of the Famous Players-Lasky Corporation.

SPY CAMPAIGN REVIEWED

The entire gamut of German spy activities in the United States is run in "A Daughter of Uncle Sam," the Jaxon patriotic serial. Each of the twelve episodes presents one or more phases of the attempts of enemy agents to hamper America's participation in the war. The innovation of condensing the action usually found in a two-reel episode into a single-reel chapter is very popular, according to reports from exhibitors to General Film Company.

The twelfth episode, which has just been completed, ends the story with a smashing climax showing the complete breakdown of the Hun spy system in the United States. There is also a big heart interest touch.

Kenneth Harlan, whose most recent screen appearance was the leading male role in Lola Weber's "Price of a Good Time," has been engaged by H. M. Horkheimer as Kathleen Clifford's leading man. Miss Clifford has written her own production, a five-reel drama, which Howard M. Mitchell is directing at Balboa studio.

POLICE OFFICIALS TO SEE "EAGLE'S EYE"

Expose of German Intrigue Will Be Given Private Showings Through Hoffman Foursquare Exchanges

Arrangements are being made for a private showing of the episodes of "The Eagle's Eye," the expose of the Imperial German government's plotting and intrigue in this country by William J. Flynn, the recently retired chief of the U. S. Secret Service, to the police and detective forces of every city in which the Foursquare Exchanges, which will release the serial, have branches. The pictures will be shown as an educational feature, pointing out the methods employed by Imperial German agents in the United States, and the up-to-the-minute methods employed to circumvent them.

All of the episodes deal with the largest of the Imperial German government's plots which were originated here. The first one shows in detail the plot which resulted in the sinking of the Lusitania. The others show attempted crimes of which the public was unaware until Chief Flynn received

permission to include them in his serial. One is the attempt to blow up the Hotel Ansonia in New York while the Naval officers' ball, which was attended by all the higher naval officers of the Atlantic fleet, was in progress. Another is the plan to blow up the flagship Connecticut as she steamed at the head of the Atlantic fleet in review for President Wilson in the Hudson River.

During the picturing of the two reels it is demonstrated how an entire skyscraper can be searched so thoroughly in twelve hours that even cracks where mortar has fallen out from between bricks are discovered and tabulated. As the guests entered the ball room on the night of the Naval Ball, each one was searched thoroughly for concealed articles by Secret Service operators and not one of them even suspected it. The operators were attendants at the cloak rooms.

FILM BUSINESS GOOD IN CANADA

War Reaction Brings Increased Patronage of Motion Picture Houses—Stricken Halifax Turns to Cinema

The war reaction of the motion picture industry in England, which set a high-water mark for business, has been reflected in Canada, according to a report received last week by Walter W. Irwin, general manager of the Vitagraph distributing organization.

E. Auger, eastern division manager for the Vitagraph organization, returned from a tour of the Eastern Canadian Provinces, and reported to Mr. Irwin that conditions in the Dominion were most encouraging.

"Despite one of the severest winters the country ever has known," said Mr. Irwin, "Mr. Auger found that the theaters in Toronto, Montreal, Quebec, St. John and other places are doing better now than for a long time past. Vitagraph, in fact, is handling a larger amount of business in this territory than at any time in its history, and this we take as a fair example of general conditions across our northern border."

This latter statement is especially significant in view of the statement issued recently by Mr. Irwin declaring that Vitagraph was not in any plan for amalgamation of exchanges in Canada, and that it would continue to operate individually. At the time, he stated that the company's busi-

ness in the Dominion was satisfactory and there was no chance of a consolidation with the exchanges of any other company.

An interesting part of the information brought to Mr. Irwin by his eastern manager was in relation to stricken Halifax. Although the city which was blown to bits, figuratively, a few weeks ago by the explosion of the French munitions ship, has only begun to rebuild, motion picture houses are open and are doing a splendid business.

This report on the situation in Halifax bears out a policy enunciated by Mr. Irwin some time ago. In a reply to a statement by Frank A. Vanderlip in which Mr. Vanderlip advised the public against buying theater tickets so that they might buy thrift stamps, Mr. Irwin made the point that motion pictures and other forms of entertainment were necessary to the peace of mind of the public at this time above all others. Subsequently, he inaugurated a campaign to instill confidence in the industry, his position being based on the experience of England and Canada, where the war has served only to emphasize the need for entertainment and the consequent splendid business the picture houses have had during the war times.

NEW RAY PICTURE A MENTAL STUDY

"The Family Skeleton" Presents Paramount Star in Interesting Vehicle

The next appearance of Charles Ray in a Paramount picture is an interesting study in mental suggestion, to be released March 11 under the title of "The Family Skeleton." The leading role presents great dramatic possibilities in addition to sensational and humorous features.

Billy falls in love with Poppy Drayton, a beautiful young actress as well as a very level-headed little person, and she correctly diagnoses his apparent shortcomings as the result of too much time and money lying heavily on his hands. She proceeds to make life somewhat different for the young man.

"The Family Skeleton" teaches a striking lesson in will power, and demonstrates that bad habits are merely little ruts in which we travel. The production was directed by Victor L. Schertzinger under the personal supervision of Thomas H. Ince.

"THE GREAT ADVENTURE"

Bessie Love's First Pathe Play Has Cast of Well Known Players

In the cast surrounding Bessie Love in her first Pathe Play, "The Great Adventure," are several players who are well known to photoplay fans and who have appeared in previous Pathe pictures. Among them are Flora Finch, Chester Barnett, who plays opposite Miss Love; Donald Hall and John Dunn, who played John Golden in the Pearl White serial, "The Iron Claw."

"The Great Adventure" is built around Miss Love's personality. It is a story of a little country girl who was sure that if she got her chance she would become a great theatrical star.

FIVE NEW JAXON COMEDIES

The sixth series of Jaxon Comedies concluded last week with the release of "Which Was Lucky?" a one-reel subject dealing with the weird adventures of two trouble finders. General Film now releases a new series of Jaxon Comedies consisting of five subjects: "The Official Maneuver," "What Occurred on the Beach," "An all Fools Day Affair," "Beating Him to It" and "Forced Into Matrimony."

YACHT SCARCITY DELAYS PICTURE

Vitagraph Production of "The Man from Brodney's" Held Up

Owing to the inability to obtain a suitable yacht, because most of the larger vessels of this type are in the service of the Government, a change has been necessitated in the April release list of Vitagraph Blue Ribbon features. Albert E. Smith, president of the company, makes the announcement that it has been necessary to postpone production of George Barr McCutcheon's story, "The Man from Brodney's," which had been chosen for Earle Williams and, instead, the players, under direction of Tom Mills, will be seen in "Sealed Lips." The corrected list of Blue Ribbon as given out by President Smith is as follows:

April 1—"Little Miss No-Account," featuring Gladys Leslie. Director, William P. S. Earle.

April 8—"The Business of Life," featuring Alice Joyce, under direction of Tom Terriss.

April 15—"The Girl from Beyond," featuring Nell Shipman and Alfred Whitman. Directed by William Wolbert.

April 22—"A Bachelor's Children," featuring Harry Morey with Florence Deshon. Directed by Paul Scardon.

April 29—"Sealed Lips," featuring Earle Williams with Grace Darmond. Director, Tom Mills.

LEASE CHICAGO OFFICE

A new home for the handling of Paramount and Artcraft pictures in Chicago has just been arranged for by Max Goldstone, local representative of the Famous Players-Lasky Corporation. An eight-story building on the northeast corner of Wabash Avenue and Ninth Street has been leased for ninety-nine years at an annual rental of \$7,000 from Mrs. Ninah B. Jenney of New York.

The new Chicago office building is a fire-proof structure and affords various facilities for the handling of film which are unavailable at the present place of business on South State Street. The enlarged offices will be fitted throughout with modern furniture and appliances, giving the Chicago staff of the Famous Players-Lasky organization suitable working quarters for its increased activities.

Zenalde Williams, late of the Margaret Anglin Company, has joined the moving picture colony at Los Angeles.

Thrills!

Your audiences have learned to expect continuous action in a Pearl White serial. They have learned to expect thrill after thrill and you know that they have never been disappointed. They will find in

THE HOUSE OF HATE

more excitement, and more red blood action than in those phenomenal successes "The Perils of Pauline", "The Exploits of Elaine", "The Iron Claw", "Pearl of the Army", and "The Fatal Ring!"

Those thrills plus a fascinating story, super-feature production, noteworthy direction, a fine cast headed by the only

PEARL WHITE

and the popular

ANTONIO MORENO

make "The House of Hate" the greatest box office attraction that has ever been offered. Past performances of Pearl White serials make it certain to do a wonderful business.

BOOK IT—NOW!

Produced by Astra

Directed by Geo. B. Seitz

Written by

Arthur B. Reeve and Chas. A. Logue

Scenarios by B. Millhauser

RELEASED MARCH 10th
PATHE EXCHANGE

(INCORPORATED)

"RUGGLES OF RED GAP" IS CALLED A SCREAM



Essex

George Kleine System
Distributors



The Exhibitor's Trade Review says: "The story and dramatization of 'Ruggles of Red Gap' were a scream. The acting of TAYLOR HOLMES and Frederick Burton alone is worth going to see, but there are other things which make the picture unusual. The scenes in the Grand Canyon are wonderful and the photography very superior."

THE KINEMATOGGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages Specimen Free 13,000 copies weekly

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HOWARD GAYE

DIRECTOR

"SUPER-STRATEGY"

MENA FILM CO.

NILES WELCH

WITH

GOLDWYN

U. S. OFFICIALS TO SEE EMPEY FILM

Vitagraph Co. Announces Special Showing of "Over the Top"

Sergeant Arthur Guy Empey and the members of the Vitagraph company who are appearing with him in "Over the Top" returned to New York last week, after two weeks spent at Camp Wheeler, near Macon, Ga., taking scenes for the big Vitagraph production. The company left Macon Tuesday and before starting Wilfred North, supervising director of Vitagraph, who is directing Empey, wired Albert E. Smith, president of the company, that the trench scenes were the most realistic ever made. He added that he believed they would receive the full endorsement of the War Department.

Under an agreement entered into between President Smith and representatives of the War Department, the Vitagraph Company is to screen the trench scenes for the benefit of officials just as soon as the print can be made and before the action is incorporated in the finished production. It also was arranged that the completed picture should be shown to the officials of the War Department for review before it is released for public exhibition.

President Smith says that "Over the Top" is now in its final stages and the picture will be finished within a very short time. Some slight delay was encountered at Camp Wheeler owing to bad weather, but owing to the perfect arrangements and the fine co-operation accorded Director North by the army officers he was able to finish his scenes on schedule.

GUEST OF HONOR

Sister Mary Ignatius O'Kavanaugh, one of the most prominent church women of Belgium, and a special representative of

Cardinal Mercier engaged in relief work in this country, was the guest of honor at a special presentation of Sidney Olcott's production of "The Belgian," given for charitable purposes in Cleveland under the joint auspices of Mr. Olcott and Frank G. Hall of the U. S. Exhibitors' Booking Corporation, by which the picture is being distributed. Among other prominent guests at the showing were some of the leading citizens of Cleveland.

DALLAS OFFICE BURNS

Select's Dallas branch, C. C. Ezell, manager, celebrated Washington's birthday in a unique manner, albeit unwillingly, by a big bonfire. A fire which started on the floor above the Select offices at 1919 Main Street rapidly spread through the entire building, rendering it a total loss. Although the offices and contents were insured, of course, Mr. Ezell's first worry was over the threatened interruption in service to the exhibitors in his territory. He immediately called up the home office in New York via long-distance, and after further conversations with the Kansas City, St. Louis and the recently established New Orleans branches, special messengers were sent from these offices to Dallas with extra prints of Select Pictures, advertising matter and other service features.

LATEST POST OFFICE RULING BENEFITS FILM DISTRIBUTORS

Weight Limit Is Increased—Exchanges Utilizing Parcel Post Effect Material Saving

The order of Postmaster General Burleson issued last week increasing the allowable weights of parcel post packages effective March 15, will be of inestimable value to the motion picture industry, as the present limitations on weight have tended to reduce the volume of business which otherwise would have been diverted from the express companies to the parcel post.

The new order of the department will permit film shipments in the first or second zones for delivery in the first, second or third zones to be as heavy as 70 pounds, where they are now restricted to 50 pounds. The weight limit for all other zones will be increased from 20 to 50 pounds. The film exchanges are utilizing the parcel post for shipments in the first and second zones in the Eastern territory while in the West they extend into the third and fourth zones so that the industry will be very materially benefited through this course, as both exchanges and exhibitors would thereby effect in transportation charges, aggregating hundreds of dollars daily.

The Transportation Committee of the National Association of the Motion Picture Industry at a meeting held a year ago went on record in favor of increasing the parcel post weight limitations for film shipments and the order just issued at Washington is undoubtedly based upon the committee's recommendations which were filed with the Post Office Department at that time. The Transportation Committee was instrumental in securing the order admitting film shipments to the parcel post and has been successful in securing the adoption of every recommendation which it has made, although some considerable time has elapsed in this instance due, no doubt, to the entry of the United States in the world war as well as the desire of the officials

to give the parcel post regulations a full year's trial before putting any new rules into effect.

The new order eliminates the chief difficulty which has been found in the past in making shipments by parcel post owing to the weight limitations, and comes at a time when the film interests will be decidedly benefited, owing to the fact that there have been frequent reports of delays in express deliveries, due to the large volume of business which the express carriers are handling, most of which is for the Government and has precedence over everything else. It is conceded, however, that nothing will ever interfere with the dispatch of the mails and if the exchanges and exhibitors will plan to utilize the parcel post for the transportation of films they will be assured of prompt deliveries and at rates considerably under the cost of expressing.

The Transportation Committee of the National Association will now seek to have the Post Office Department permit the giving of a receipt for group shipments of films so as to have an official record of all shipments. At the present time the only way a receipt can be secured is by insuring the film at a cost of 10c, and each shipment must have a separate receipt. This recommendation will be made to the Department in due course and it is confidently expected that it will be granted, as by so doing the handling of film shipments will be expedited, and a great amount of time saved in the issuance of receipts for insuring parcels as required under the present regulations. The exchanges further contend that the large increase in the volume of film shipments by parcel post will many times offset the loss in insurance and that the Government will be benefited by a largely increased revenue derived through this source.

RED CROSS PICTURE COMPLETED

To Be Shown in All Motion Picture Theaters Free—Distribution Method Will Be Announced Soon

The company of players who went South with Jack Eaton to produce the special Red Cross Film returned to New York last week after completing their exteriors at New Orleans and at Camp Shelby, Mississippi. The scenario by James Montgomery Flagg called for scenes in a French city that could only be truthfully portrayed in the French quarters of New Orleans. The War Department's co-operation enabled Mr. Eaton to have the regular army troops from Jackson Barracks, Mississippi, for his French city scenes in New Orleans. With Mr. Eaton were Mr. Sniffen of the Second War Fund Publicity Committee, and Mr. and Mrs. James Montgomery Flagg. The rest of the party included Ray McKee, who plays the part of Sam Prescott, an American private in France; Peggy Adams, the American Red Cross nurse; Saul Harrison, director; Geo. Lane, cameraman, and Harry Grippe, an assistant to Mr. Harrison. From New Orleans the party went to Camp Shelby, at Hattiesburg, Mississippi, where 40,000 men, formerly the National Guardsmen of Indiana, Kentucky and West Virginia, are in training. They produced some remarkable trench warfare scenes here, and by the special use of dynamite

and large quantities of T. N. T. secured some very realistic effects, and blew up whole lines of trenches.

The interiors of the picture were completed last week at the Biograph studio, which included some private home sets, and a true portrayal of a Red Cross canteen in France, and interiors of front line dugouts. Mr. Flagg in his own inimitable way has sketched some truly artistic pictorial titles which will put this single reel love and patriotic story in a distinctive "Feature Class."

This entertaining reel will be booked in all theaters absolutely free, and the means of distribution will be announced in this publication at an early date.

AMERICAN STUDIO FOR WM. RUSSELL

New Pictures Will Be Made in Santa Barbara Plant

Samuel S. Hutchinson has confirmed the rumor that all pictures to be made by the new William Russell productions will be done at the American Film Company studios at Santa Barbara. The technical work will be done at the laboratories of the American Film Company, at Chicago.

"Mr. Russell's most pronounced screen successes were made in the American Film studio, under our direction," said Mr. Hutchinson, "and it was natural that after a thorough investigation into the merits of different locations and studios, that he should wish to have his new pictures made under the same desirable conditions. We will doubtless also contract to supply an American director for the direction of Mr. Russell's new pictures. Stephen Fox, who will write exclusively for the William Russell productions and for the American Film Company, is now at work on a novel idea for a comedy-drama for Mr. Russell, in which some surprising climaxes will be shown, affording opportunity to picture the vivid Russell personality."



SCENE FROM "MY FOUR YEARS IN GERMANY"
Screen Version of Ambassador Gerard's Famous Book



GOOD HOUSES FOR "PRICE OF FOLLY"

Pathe's Series, Starring Ruth
Roland, Gets Bookings in
Best Theaters

Following the booking of Pathe's series of eight two-reel dramas, "The Price of Folly," starring Ruth Roland with Frank Mayo, by the Loew theaters in New York, a number of other influential houses have arranged to present this picture, among the latest being the famous Park Theater in Boston.

A recent program of the Park included Baby Marie Osborne in "The Little Patriot," Toto in a two-reel comedy, Hearst-Pathe News and "The Price of Folly."

Among the players appearing in the various dramas of "The Price of Folly" series, in addition to Ruth Roland and Frank Mayo, are Nell Hardin, Ruth Lackaye, Mollie McConnell, Daniel Giffether, Philo McCullough, Frank Erlanger, Lillian West, Gloria Payton and Charles Dudley. "The Price of Folly" is from the pen of Will M. Ritchey, who has many screen successes to his credit.

"HUCK AND TOM" CALLED THRILLER

Jack Pickford's Next Tom Sawyer
Picture to Be Released
March 4

Jack Pickford's next appearance on the screen in "Huck and Tom," or "The Further Adventures of Tom Sawyer," which was arranged for him from Mark Twain's famous story by Julia Crawford Ivers, will disclose the popular young actor in one of his most thrilling vehicles, it is announced.

Lovers of the immortal Tom will remember the adventures of the grave robbers, the finding of the robbers' gold in the cave and the many other exciting incidents in the story, which are vividly presented on the screen in the new Pickford picture. The cast in "Huck and Tom" is almost the same as in the first Tom Sawyer picture, with Edythe Chapman appearing as Aunt Polly, Robert Gordon as Huck and Clara Horton as Becky Thatcher.

One of the outstanding features of this picture is said to be its remarkable lighting effects and the manner in which the photography was staged under the direction of William D. Taylor, who also staged "Tom Sawyer." Homer Scott is responsible for the photography. The cave scenes and other exteriors filmed at Hannibal, Mo., the site of Mark Twain's boyhood days and where he wrote this famous story, are true portrayals of the locale with which the episodes deal. March 4 is the release date.

WORLD ENGAGES PROCTOR Well Known Scenario Writer Placed on Staff

George Du Bois Proctor, widely known newspaper man and scenarist, has joined the scenario staff of the World Film Corporation and will begin work at once on stories for World stars. Mr. Proctor is one of the best-known men in the business and comes to World films with a long line of successes to his credit.

A number of years ago Mr. Proctor joined the staff of the *Morning Telegraph*, later becoming editor of the motion picture section and manager of the department. He left the *Telegraph* to become managing editor of *THE MOTION PICTURE NEWS*, doing scenarios as a side line. His earliest work on scripts, however, met with such success that he decided to devote all of his time to it. He first joined the Metro staff, then became scenario editor for Gaumont. He served with Lasky for a year and then with the Thomas H. Ince forces.

His best-known screen successes include "The Yellow Ticket," "The Maternal Spark," "Each of His Kind," "Those Without Sin" and "The Captain of His Soul." He has already begun work on an original script for a World star.

SEEKS HIGH ALTITUDE

Max Linder is making preparations for his return to America in April. He has communicated, through T. E. Letendre, his American representative, with the secretaries of several chambers of commerce in cities of high altitude, with a view of locating there. M. Linder feels that if he works in a high and dry climate, he will be less apt to be troubled with the stomach ailments which have hindered him in the past, due to injuries received while serving with the French army during the first year of the war. Several Arizona cities have made tempting offers to induce the French comedian to make his pictures in their locality, some going so far as to offer to erect a studio for him. However, this matter will not be decided until M. Linder's arrival in this country.

PRODUCING "SEALED ORDERS"

ATLANTIC CITY, N. J. (Special).—Longport, the residential suburb of Atlantic City at the extreme end of the island, has been bubbling with excitement for more than a week, as weather conditions finally per-

Goldwyn Pictures



John H. Kunsky, Michigan's Biggest Exhibitor, Says:

"I HAVE just seen one of the best motion pictures made within the past twelve months—exactly the kind of production that will bring the public back to the theatres—the kind of production I like to present in my own theatres.

"And I have just seen a wonderful star resume her important place among the few great personalities of the screen. The star and story to which I give my hearty approval are combined in the

Goldwyn
presentation of

Mabel Normand in THE FLOOR BELOW

by Elaine Sterne

Directed by Clarence Badger

This great Michigan showman of keen vision and big fortune plays Goldwyn productions in his ten Detroit theatres, headed by the splendid Madison Theatre. 4,000 other exhibitors throughout the United States also profit by playing our powerful attractions regularly in their theatres.

"The Floor Below" is released everywhere March 10.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

mitted William A. Brady to stage "Sealed Orders," a super-film which has engaged the manager's attention in this vicinity for more than two months. Everything was running smoothly in a characteristic Brady melodramatic production, consisting of a daring ocean rescue, an aeroplane battle in mid-air, a boat-wrecking scene and other exciting events, and was nearing its finale, which was to portray the destruction by fire in mid-air of a 100-foot dirigible, when a strong northwest gale blew down the hangar and almost completely destroyed the mammoth airship. Nothing daunted, the management immediately set a large force of men to work to rebuild and repair the structure, and it is now predicted that the final scene will be photographed before the close of the week.

"By Injunction," an O. Henry story of the West with a big heart interest punch, is the current Broadway Star Feature release through General Film. Patricia Palmer, Chet Ryan and W. L. Rodgers, the popular trio who have appeared in many of the western O. Henry pictures, are the featured players. Buck Lumsden, Price Purcell, Panchita, and Trinidad Sloan, favorite O. Henry characters, are revived in this attractive two-reel drama.



WORLD-PICTURES

present

MADGE EVANS GEORGE MACQUARRIE

in

"Wanted, a Mother"

Directed by Harley Knoles

CONFIDENT OF COMING SERIAL

Vitagraph Advises Exhibitors to Bank on "Woman in the Web"

Following the home office screening of the first two episodes of "The Woman in the Web," the Vitagraph serial which is in course of production at the company's western plant, Walter W. Irwin, general manager of the Vitagraph distributing organization, sent the following telegram to all branch offices of the company:

"Home office has just screened first two episodes of 'The Woman in the Web.' It is a totally different type of serial from its two predecessors, 'The Fighting Trail' and 'Vengeance—and the Woman,' and as such, we are of the unanimous opinion that it is strong and thrilling in all respects. We also consider that it is well cast and that Hedda Nova and Frank Glendon are exceptional serial stars. In fact, box-office winners. You can get behind this serial with full confidence."

The story for "The Woman in the Web" was written by Albert E. Smith, president of the Vitagraph company, and Cyrus Townsend Brundage, who also were the authors of "Vengeance—and the Woman." According to a statement by Mr. Irwin, the authors have put into this newest serial many unique touches and some thrills that are even more gripping than those which have characterized the recent Vitagraph serials. In his statement regarding "The Woman in the Web," Mr. Irwin waxed enthusiastic over the performances of the two stars, Hedda Nova and J. Frank Glendon. He says that the young Russian girl, who scored her greatest success in "The Bar Myster" and "The Sign Invisible," which was shown at the Rivoli Theater, New York, last week, comes as near being the ideal serial heroine as any woman he ever has seen.

At Leading Theaters

PROGRAM AT STRAND

"Carmen of the Klondike" is the title of a new photodrama in which Clara Williams is seen as the star at the Strand Theater. It is a red blood story of Alaska during the gold rush, abounding with thrilling situations and cleverly interwoven with a thread of love and affection. The star has been given the support of an excellent cast. "Turtles of All Lands" is an interesting zoological study photographed by Raymond L. Dittmars. Another satire comedy of the "Girls You All Know" series by James Montgomery Flagg, entitled "The Matinee Girl," is also shown, as is the Strand Topical Review, which, as edited by Harold Edel is of exceptional interest, containing up-to-the-minute news pictures from home and abroad and some newly arrived pictures of our fighting troops in France. The musical program is an exceptionally pleasing one. As an attraction extraordinary Manager Edel presents John Finnigan, the celebrated Irish tenor, who is heard as the principal soloist. Mr. Finnigan is the tenor soloist at St. Patrick's Cathedral. The Strand Ladies Quartet sings a medley of old songs. The Strand Symphony Orchestra plays Symphony Pathetic Number 6 (3rd movement) Tchaikowsky, and Overture "Die Meistersinger," Wagner. Ralph H. Brigham and Herbert Sisson render solos on the pipe organ. Oscar Sprescu and Carl Edouarde conduct.

JACK PICKFORD AT RIVOLI

Mark Twain's best beloved characters, Tom Sawyer and Huckleberry Finn, revive pleasant memories on the screen at the Rivoli for the current week, in a Paramount picture called "Huck and Tom," with Jack Pickford as Tom. The scenes were taken in Hannibal, Mo. Mark Twain's home. Robert Gordon plays Huck Finn, Clara Horton is Becky Thatcher, Edythe Chapman is Aunt Polly, and Frank Lansing is seen as Injun Joe. The production was directed by William D. Taylor from a scenario prepared by Julia Crawford Ivers, and must not be confused with Jack Pickford's previous appearance as Tom Sawyer. For the musical portion of his program Mr. Rothapfel offers Liszt's Hungarian Rhapsody No. 2, played by the Rivoli Orchestra, with Hugo Riesenfeld and Erno Rapace conducting, and Bela Nyary contributing a solo on the cimbalom. Greek Evans, baritone, has been engaged for another week and his robust voice is heard in George M. Cohan's timely success, "Over There," assisted by the Rivoli Male Chorus. Helena Morrill, light opera prima donna, sings "Kiss Me Again" from "Mlle. Modiste," and three selected voices from the Rivoli Chorus are heard in "Three Little Maids from School," the famous trio from Gilbert and Sullivan's "Mikado." The Rivoli Animated Pictorial contains the news of the moment in picture form; Mr. and Mrs. Sidney Drew are seen in their new comedy, "His Strength of Mind," and the bill is completed by a selected scenic feature.

RIVOLI FEATURES BERAN

George Hoban, whose ability to portray Latin types has resulted in several notable screen successes, is featured at the Rivoli this week in "One More American," a Paramount picture which Mr. Rothapfel proclaims one of the most satisfactory he has

PHOTOPLAY FEATURES

FAMOUS PLAYERS-LASKY

PARAMOUNT
A Petticoat Pilot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.
Kee's Daughter, Billie Burke, March 4.
Huck and Tom, Jack Pickford, March 4.
The Family Skeleton, Charles Ray, March 11.
Sunshine Nau, Ann Pennington, March 11.
Prunella, Marguerite Clark, March 18.
Wild Youth (J. Stuart Blackton Production), March 18.
Love Me, Dorothy Dalton, March 18.
La Tosca, Pauline Frederick, March 25.
Naughty, Naughty, Enid Bennett, March 25.
AIRCRAFT
The Song of Songs, Elsie Ferguson, Feb. 11.
Blue Blazes Rawdon, Wm. S. Hart, Feb. 18.
Headlin' South, Douglas Fairbanks, Feb. 25.
Amarilly of Clothes-Line Alley, Mary Pickford, March 11.
The Whispering Chorus, March 25.
The Blue Bird, March 31.

GOLDWIN

Fields of Honor, Mae Marsh, Jan. 14.
Dodging a Million, Mabel Normand, Jan. 28.
Our Little Wife, Madge Kennedy, Feb. 10.
The Beloved Traitor, Mae Marsh, Feb. 27.
The Room Below, Mabel Normand, March 10.
Powder-Nose Annie, Madge Kennedy, March 24.
The Splendid Sinner, Mary Garden, April 7.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 28.
The Light Within, Olga Petrova, Feb. 1.
Empty Pockets (Brenon), Tarzan of the Apes.

GREATER VITAGRAPH

The Desired Woman, Florence Deshon, Harry Morey, March 11.
An American Live Wire, Grace Darmond, Earle Williams, March 18.
The Home Trail, Neil Shipman, Alfred Whitman, March 25.
Little Miss No-Account, Gladys Leslie, April 1.
The Business of Life, Alice Joyce, April 8.
The Girl from Beyond, Neil Shipman, Alfred Whitman, April 15.
A Bachelor's Children, Harry Morey, Florence Deshon, April 22.
Sealed Lips, Earle Williams, Grace Darmond, April 29.

TRIANGLE

Heiress for a Day, Olive Thomas, March 3.
Shows That Danced, Pauline Starke, March 10.
The Hard Rock Breed, Margery Wilson, March 10.
The Sea Panther, Wm. Desmond, March 10.
Faith Enduring, Roy Stewart, March 17.
The Answer, Alma Reubens, March 17.

FATHE EXCHANGE, INC.

SPECIAL (War)
The German Course in Russia, Jan. 12.
RUSSIAN ART
The Cloven Tongue, Jan. 20.
The Inner Voice, Feb. 17.

PATHE PLAYS

Loaded Dice, Frank Keenan, Florence Billings, Feb. 10.
The Naniakhs, Antonio Moreno, Feb. 24.
The Great Adventure, Beatie Love, March 10.
DIANDU
Daddy's Girl, Baby Marie Osborne, March 3.

over had the pleasure of presenting. William C. De Mille, who produced "Carmen," with Geraldine Farrar as its star, both wrote and directed "One More American." Jack Holt appears as the reporter who helps Luigi win his fight and Raymond Hatton figures prominently in the story as a prize fighter. Camille Ankewich and Helen Eddy have the principal feminine roles. The Rialto Orchestra plays Tchaikowsky's "Capriccio Italien," conducted by Hugo Riesenfeld and Nat W. Finston. M. Desere deFrere, of the Chicago Opera company, sings the Prologue to "I Pagliacci." Gladys Rice, recently at the Rivoli, sings "The Lass with a Delicate Air" and "Coming Through the Rye." The orchestra and Rialto Chorus are heard in the waltz song from Gounod's "Faust." The second installment of "Yellowstone Park" pictures secured through courtesy of the Northern Pacific Railway by Crawford Livingston, forms the scenic portion of the program.

ASTRA

Vengeance Is Mine, Mrs. Castle, Dec. 10.
Over the Hills, Gladys Hulette, Dec. 30.
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs, Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feel of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Giffether, Mollie McConnell.
Zolstein's Viola Vale, Monroe Salisbury.
UNIVERSAL FEATURES
Painted Lips, Louise Lovely, Feb. 4.
New Love for Old, Ella Hall, Feb. 11.
The Flash of Fate, Herbert Rawlinson, Sally Starr, Feb. 18.
Wild Women, Harry Carey, Molly Malone, Feb. 25.

BLUESBIRD

Morgan's Raiders, Violet Mercereau, Feb. 18.
The Rough Lover, Franklin Farnum, Feb. 25.
The Girl in the Dark, Carmel Myers, March 4.
Hungry Eyes, Ruth Clifford, Monroe Salisbury, March 11.
The Devil's Kiss, Dorothy Phillips, March 18.
The Eleventh Commandment, Mae Murray, March 25.

WORLD PICTURES

The Divine Sacrifice, Kitty Gordon, Feb. 4.
Broken Ties, June Elvidge, Arthur Ashley, Feb. 18.
His Royal Highness, Carlyle Blackwell, Evelyn Greeley, Feb. 25.
Spurs of Sybil, Alice Brady, March 4.
The Wasp, Kitty Gordon, March 11.
Wanted—A Mother, Madge Evans, March 18.
The Way Out, Carlyle Blackwell, June Elvidge, March 25.

SELECT

Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marriage of Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Knife, Alice Brady, Feb.
The House of Glass, Clara Kimball Young, Feb.
The Shuttle, Constance Talmadge, Feb.
By Right of Purchase, Norma Talmadge, Feb.

FOX

The Girl with the Champagne Eyes, Jewel Carmen, March 3.
The Debt of Honor, Peggy Hyland, March 10.
Woman and the Law (All-Star Cast), March 17.
A Daughter of France, Virginia Pearson, March 24.
STANDARD
Du Barry, Theda Bara, Dec. 30.
Cheating the Public, Jan. 20.
The Forbidden Path, Theda Bara, Jan. 12.
Les Misérables, William Farnum, Feb. 10.
American Buds, Jane and Katherine Lee, Feb. 24.

PERFECTION FEATURES

EDISON
Salt of the Earth, Peggy Ashford, Dec. 17.
The Unbeliever, Feb. 11.
ESSANAY
Sadie Goes to Heaven, Mary McAllister, Dec. 24.
Men Who Made Love to Me, Mary MacLane, Jan. 21.

CONTRACTS FOR FEATURES

SPOKANE, WASH. (Special).—C. E. Stillwell, president of the company operating three motion picture houses in Spokane, has returned from an extended visit in California where he contracted for several feature releases.
The Titan Film corporation has engaged Frank E. Montgomery as manager of the new picture concern which recently purchased grounds in the west part of the city for a new studio. Mr. Montgomery is principal of the school of motion picture acting and was one of the first directors to go to California twelve years ago where he has been a director until about six months ago when he returned to Spokane.
Rex H. Rice.
"Sherman Was Right" is the title of the current Jaxon comedy being distributed by the General Film Company.

COSTLY FURNISHINGS FOR "REASON WHY"

Next Clara Kimball Young Picture Is Elaborately Staged

The Clara Kimball Young studio in New Rochelle is housing one of the most elaborate dwelling interiors ever shown in pictures. It will furnish the background for a number of scenes in Miss Young's new Select production, "The Reason Why," which is now in the process of making, and in careful attention to detail, disregard of expense and a fine sense of harmony values, is a splendid example of what may be accomplished in high grade motion picture production.

The set which has been designed and assembled under the direction of J. M. Vosheil, Miss Young's studio manager, is really five in one. It embraces the dining room, library, drawing room, great entry hall and conservatory of a modern London mansion, and takes up over half of the main studio floor. There is a noticeable lack of any tendency to overdo in the matter of furnishing. Far from being "dressed up" for the occasion, the set has the appearance of being actually lived in. Its rugs are slightly worn, the great fireplace in the library has the ashes of an earlier fire and the furniture looks as old as it is supposed to look. From the high leaded windows of the dining room, with its massively carved oaken chairs and table, to the graceful French period fittings of the drawing room, it is a correct presentation of a livable English home of wealth and refinement.

Not alone in the matter of background has Miss Young expended time and thought. As the lovely Zara, her costuming has come in for the same lavish attention, and from start to finish this latest of the star's impersonations will be clothed regally.

BLACKTON STUDIO LEASED

Producer Will Confine His Future Picture Activities to Pacific Coast

Convinced that California is better adapted for general production work than the East, J. Stuart Blackton has leased his Brooklyn, N. Y., studio to another concern and will confine his activities to the land of sunshine and flowers in making pictures for Paramount release. When Commodore Blackton signed a contract to produce a series of personally supervised features for Paramount he constructed a large studio in Brooklyn which was elaborately equipped with all modern appliances, and it was there that the interior scenes for "The Judgment House" and "The World for Sale" were made.

The next picture was "Wild Youth," demanding Summer scenes in the big outdoors, and New York was in the icy grip of what turned out to be the most severe winter recorded in the annals of the weather bureau. The Commodore decided to move the company to the Western Coast, and gladly availed himself of the use of the Lasky studio at Hollywood, Cal., which was proffered by Jesse L. Lasky. Commodore Blackton has been so pleased with the facilities of this studio and the favorable weather conditions that he has decided to make his future productions in California, and when another producer, whose star's contract provides that she is not to leave New York, made a bid for the lease of the Brooklyn plant the offer was accepted.

DINNER TO FOX

Prominent Theatrical and Motion Picture Men at Hotel Astor

Over six hundred people, prominent in the theatrical and motion picture world attended a dinner in the Hotel Astor, Feb. 24, which was tendered by William Fox for his recent work in charitable campaigns for various purposes in New York.
The toastmaster's chair was occupied by Wilton Lackaye, and in beginning his speech after the dinner he paid the guest of honor tribute for his activity in the drive to get new members for the Federation of Jewish Philanthropic Societies. A gold tablet was presented Mr. Fox by Supreme Court Justice Victor J. Dowling on behalf of the friends and admirers who arranged the dinner. Renold Wolf, representing the Friars Club, gave a humorous sketch of Mr. Fox's life.

Among those who attended were Jacob H. Schiff, Felix M. Warburg, Sheriff David H. Knott, Judge Otto A. Rosalsky, Henry Morgenthau, Fire Commissioner Thomas J. Drennan, Joseph Johnson, Jacob Wertheim, Sam H. Harris, George M. Cohan, Pat Casey, Adolph Zukor, Police Commissioner Richard Enright, Abraham Erlanger, Raymond Hitchcock, Lee Schubert, C. F. Zittel, Judge Martin M. Manton, William A. Brady, L. Lawrence Weber, and William Beck.

MISS JUSTICE IN WASHINGTON

Matthelle Helkes Justice has gone to Washington for a short stay in interest of her war relief work. Aside from her regular photo-dramatic writing, Miss Justice has for several months been giving all her available time to war activities in its various branches of service, especially the National Army. Recently, she herself gave valentine parties to the soldiers of Company A, 806th Infantry, at Camp Upton, Long Island, also to those of Captain Townsend's bakery squad, of the Quartermaster department, at Camp Merritt, N. J., in which each of the boys received a valentine.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N

K. & E. and Tyler Pay Members of Their Companies for Extra Performances
Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Feb. 26, 1918. The following members were present: Messrs. Kyle (presiding), Stewart, Westley, de Angelis, Corburn, Mitchell, Deming, Cope, Hull and Craven. New members elected: Alice Baker, Richard Barrows, Cynthia Brooke, Dillon M. Deasy, Irving Dillon, Florence Enright, Pauline Hall, Mary Lane, Olive Tell, Robert H. Wilson, E. Lyall Swete and Carrie McManus.

We take pleasure in recording that Edward Ellis, who, at our request, recently conducted a conference with a number of Chicago actors at the Association's office in that city, reports he was informed that the managerial treatment accorded them and their fellows this year has been a marked improvement to that of other seasons.

The new standard contract grants the right to give nine performances per week in places where it has been hitherto the custom so to do. It is of interest to note that Messrs. Klaw and Erlanger and George C. Tyler are paying members of their companies appearing in Washington, D. C., extra salary for the Sunday night performances, newly inaugurated there.

Hearing of certain gracious activities on the part of one of the stars in a well-known attraction, to the end that all of her associates should be accorded equitable consideration, we sent the lady an acknowledgment of her fine spirit—and she made us happy with a reply. We take the liberty of quoting some of it as follows:

"I have the interests of my profession very near my heart as I belong to an old theatrical family and have known the hardships as well as the successes of it. I was determined if ever I should be in power to be as equitable as I could. With regard to this company I have had the absolute cooperation of Lee Shubert. I have consulted him about everything I have wanted to do, and he has most willingly agreed."

We have read with keen zest the news that Assemblyman William C. Amos has taken up the cause of citizens who must travel in the pursuit of their calling, and introduced a bill in the Legislature which, if enacted, will include actors on tour among its beneficiaries.

It is also worthy of attention to refer to an amendment to the Workman's Compensation Law proposed by Assemblyman Pratt, who specifies the operatives employed on and about the stage as entitled to protection against physical accident and does not mention actors. "If you prick us do we not bleed?"

All actors should take notice that the A. E. A. is not a secret organization. It has nothing to conceal. Membership in it bears no taint of fear. Keep in mind that nearly, if not quite, all the substantial managers have gone on record to the effect that they deem us a good institution for them—and many have gone further and declared that Equity members shall be given preference in engagements for their companies. Sam H. Harris has authorized us lately to proclaim these to be the sentiments of Cohan and Harris.

BY ORDER OF THE COUNCIL.

VAUDEVILLE SHOW FOR SOLDIERS

A large audience of soldiers and sailors attended the second of the series of vaudeville entertainments given by the New York War Stamp Community Service, at the Forty-fourth Street Theater, last Sunday afternoon. The program included the Fullana Troupe; the Russian Festival Dancers and the Balalaika Orchestra; Leo Carillo, of "Lombard, Ltd.," in a spirited monologue; Marie Nordstrom; Cronin; McNulty and Kelly; and Rita Gould.

A feature of the performance was the ovation received by Lieut. "Smiling Pat" O'Brien when he came on the stage to give an account of his escape from a German prison camp. "Food," the burlesque of the food situation given by Holbrook Blinn at the Princess some years ago, was repeated, and Lauretta Taylor presented a scene from "Peg o' My Heart."

TO CLOSE IN "BILLETED"

Margaret Anglin will close her season in "Billeted" at the Fulton Theater on March 6. Miss Anglin will repeat her performance of "Medea" in Carnegie Hall on Thursday afternoon, March 7, and on Friday night, March 8, she will give the third performance of "Electra."

Raymond Hubbell, the Hippodrome composer and conductor, has returned to New York after a month in California.

PHILIPP IN NEW WORK

Will Appear in "Oh, Emilio," French Musical Farce, at the Yorkville

Adolf Philipp, actor, playwright and composer of "Alma, Where do You Live?" "Adele," "The Midnight Girl" and "The Girl Who Smiles," will return to the stage this week at the Yorkville Theater, Eighty-sixth Street and Lexington Avenue, which he is managing in conjunction with S. Rachmann. He will appear in a musical farce, entitled "Oh, Emilio," which he adapted from the French and set to music. The farce will be produced on Saturday, March 9. Miss Gisl will play the leading female role.

PLAY BY PATCH PRESENTED

PITTSBURGH (Special).—William Moore Patch, managing director of the Pitt Theater of this city, and president of the Fort Pitt Theater Corporation of New York and Pittsburgh, has written and produced a one-act play, called "The Greater Hero." The sketch, which describes how the mother of the first American soldier killed in France received the news of her son's death, was presented Feb. 18 before an audience which included the entire membership of the Pittsburgh branch of the National Security League. The cast included Lucia Moore, Frank Thomas, Alice Carroll and Louise Cook.

Mr. Patch plans to produce "The Greater Hero" in vaudeville immediately after its run at the Pitt Theater.

ROB THEATER SAFE

CHICAGO (Special).—Two masked men broke into the La Salle Theater on Feb. 22, and after binding the hands and feet of David Howard, night watchman, robbed the safe of nearly \$100. Then forcing the frightened negro watchman ahead of them at the point of pistols, the robbers broke through the rear window of Sam Caro's jewelry and diamond store next door, at 112 West Madison street, and chopped through the rear of the big safe with fire axes taken from the theater and took about \$2,000 in jewelry and diamonds.

HERE AND THERE

The twenty-fifth anniversary of the Professional Woman's League was celebrated Feb. 28 at the headquarters of the club, 1999 Broadway.

George Foster Platt has been engaged to direct the staging of the Shubert production of "The Squab Farm."

Dick Temple, musical comedy actor, husband of Kathryn Milay, vaudevillian, enlisted, Jan. 30, in the British Army, and is now in training at Toronto, Can.

Miss Kuhnle Tomlinson, a South African actress, who has been in New York for some time, has been called home on urgent business. She plans to return here late in the year, but if circumstances prevent she will join the Leonard Rayne Company at Johannesburg.

DRAMA BY CRITIC'S WIFE

"The Weaker One," by Mrs. De Foe, at Palace—Eva Tanguay a Headliner

Eva Tanguay is the Palace headliner this week. She has new material, startling costumes, but the same old Tanguay "don't care" spirit. Her new songs are written specially to express her vital personality. A new act of unusual interest is "The Weaker One," a one-act play by Ethelyn Brewer De Foe, wife of Louis De Foe, the dramatic critic, and written as a tribute to the spirit of France. David Belasco staged the little play for a recent benefit at his theater. The cast is excellent and the tabloid itself compresses a great deal of good drama into a brief space.

Grace La Rue remains for a second week in her new song act. She is changing slightly her program and appears in new costumes. Bessie Clayton begins the fourth and last week of her run at the Palace. Paisley Noon, the Gilding O'Meara and Louis Mosconi are featured in her dancing support. George Whiting and Sadie Burt, two of vaudeville's favorite entertainers, present "songsaying." Walter Brower, Jed and Ethel Dooley; Morin Sisters, Kane Brothers and Everests Novelty Circus complete a strong bill.

BRONX HOUSES AID RED CROSS

Alexandra Carlisle's simplicity and sincerity in the title-role of "The Country Cousin" added much to the enjoyment of this attraction, week of Feb. 25, at the Bronx Opera House. Conspicuous work was also contributed by Beatrice Noyes, Donald Gallaher, and Alfred Lunt. John Harwood appears as Stanley Howitt and Clara Bladick was seen as Mrs. Maud Hewitt.

The Bronx County Chapter of the American Red Cross has received a check for \$1,412.35, this chapter's share of the Red Cross theater receipts. This amount represents fifty per cent. of the total, the other half going to the National Red Cross. Keith's Royal Theater contributed \$2,007.42; Boulevard Theater, \$473.28, and the National, \$344.

IDA C. MALCOMSON.

MARJORIE RAMBEAU HURT

Marjorie Rambeau, star of "The Eyes of Youth," fell on the ice while skating at St. Nicholas Rink last Tuesday afternoon and was taken to St. Luke's Hospital with a compound fracture of the leg. It is stated, Miss Rambeau will be up and about in a few weeks. The leg was broken in three places. Norma Winslow is acting Miss Rambeau's role at the Maxine Elliott Theater.

CHANGE AT THE COMEDY

"Suppressed Desires," a satire on psychoanalysis by George Cram Cook and Susan Glaspell, has been added to the bill of the Washington Square Players at the Comedy Theater, and is being played after "Youth." Helen Westley appears at Henrietta Brewster in the place of Clare Tree Major, who is ill. The other parts are played by Marjorie Vonnegut and Robert Strange.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 9

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	101
Belasco	Polly With a Past	Sept. 6	233
Bijou	Girl o' Mine	Jan. 28	50
Booth	Seventeen	Jan. 21	60
Broadhurst	Madonna of the Future	Jan. 28	50
Casino	Oh, Boy!	Feb. 20	451
Century	Chu Chin Chow	Oct. 22	172
Cohan	The King	Nov. 20	135
Cohan and Harris	A Tailor-Made Man	Aug. 27	235
Comedy	Youth	Feb. 20	22
Cort	Flo-Flo	Dec. 30	99
Criterion	Happiness	Dec. 31	85
Elding	Business Before Pleasure	Aug. 15	248
Empire	The Off Chance	Feb. 14	25
44th Street	Maytime	Aug. 16	118
44th Street Roof	Follow the Girl	Mar. 2	9
48th Street	The Love Mill	Feb. 8	36
Fulton	Let's Go	Mar. 7	4
Gaiety	Sick-a-Red	Feb. 25	16
Globe	Jack o' Lantern	Oct. 16	186
Harris	Success	Jan. 28	51
Hippodrome	Cheer Up	Aug. 23	344
Liberty	Going Up	Dec. 25	92
Longacre	Yes or No	Dec. 21	92
Lyceum	Tiger Rose	Oct. 3	191
Lyric	Woman and the Law (film)	Mar. 3	13
Manhattan	Garden of Allah (rev)	Feb. 25	16
Maxine Elliott	Eyes of Youth	Feb. 25	241
Morocco	Lombard, Ltd.	Sept. 24	203
New Amsterdam	Revue of 1918	Dec. 31	85
Norworth	Under Pressure	Feb. 21	21
Park	Seven Days' Leave	Jan. 17	67
Playhouse	Little Teacher	Feb. 4	41
Plymouth	Gypsy Trail	Dec. 4	118
Princess	Oh, Lady! Lady!	Feb. 1	45
Punch and Judy	Her Country	Feb. 21	21
Republic	Parlor, Bedroom and Bath	Dec. 24	94
Shubert	The Copperhead	Feb. 18	26
39th Street	A Cure for Curables	Feb. 25	16
Winter Garden	Sinbad	Feb. 14	32

STAGE WOMEN TO AID

To Put Idle Moments in Theater to Use by Knitting Articles for Troops

Believing actresses will be willing to turn many idle moments on the stage to account for the soldiers, the Mayor's Committee of Women on National Defense is organizing a new war aid service for the actresses of the country. Every actress will be asked by the committee to knit during her idle moments in the theater. Every knitted garment will be sent by the committee from its headquarters in the Times Building directly to men in the army and navy where the need is the greatest. Marie Nordstrom, of the "Girl o' Mine" company, has been appointed chairman of the knitting committee. She is naming other actresses as members of her committee. The movement started in New York will spread to other cities.

Any girl who wants to use her spare time in helping the soldiers may write to Marie Nordstrom, care of the Mayor's Committee of Women on National Defense, Times Building, New York, or the "Girl o' Mine" company, Shubert Theater, New York. Every stock company in the country and every traveling organization will be affiliated with the knitting committee.

The women have decided to give medals to the girls who knit a certain number of articles and send them to the committee. This medal will be a mark of distinction. It will be a badge of service for the women of the American stage.

CENTURY EFFECTS IN NEW SALE

The effects of "Miss 1917" and "The Century Girl" again will be placed on the auction block next Monday morning at half-past ten o'clock at the Columbia Storage Warehouse, at Columbus Avenue and Sixty-seventh Street.

The properties of the production were auctioned last week but a second sale was ordered by Judge Mayer, of the United States Court. The new auction is necessary because in the sale of the scenery and properties and costumes and producing rights two general bids were accepted owing to a request on the second day for a reopening of the sale. J. J. Shubert's bid of \$10,000 and Sam Harrison's of \$30,000 both had to be recognized. The Court, acting in the receivership proceedings involving the Century Amusement Company, has decided that the bids were inadequate, being less than the cost of the goods.

MORE HILL MINSTRELS

Two companies of Gus Hill's minstrels are being organized. Both attractions will play one, two and three-day stands and week stands, one going to the Coast and Canada, the other play East, South and Middle States.

The Lady Bountiful minstrels will open its season March 25. The company is entirely composed of girls and there is a girl's band and orchestra.

Charles D. Wilson, who for ten years managed the Low Dackatader minstrels, will have charge of the Hill minstrel enterprises.

ROAD COMPANY OF "FLO-FLO"

John Cort has completed the east of the road company of "Flo-Flo," and the tour begins in Stamford, March 9, extending through New England, Pennsylvania and other points in the East. Louise Kelly will play the title role, and others include Cliff Norman, Ben Hendricks, Bert Gardner, Blanche Bellaire, Eleanor Pendleton, Marcel Rousseau, Selma Marion, McGinnis Brothers, M. W. Hartman and Lou Leathers.

PROVINCETOWN PLAYERS

The Provincetown Players gave their first long play of the season at their theater, 139 MacDougal Street, on the night of March 1. "The Athenian Woman," by George Cram Cook, was the play presented.

PUPPETS AT PUNCH AND JUDY

The Tony Sarg marionettes, recently seen at the Norworth, will begin a series of Saturday morning performances at the Punch and Judy Theater this week. The performances will start at 11.15.

TO TOUR SOUTH AMERICA

The Pavlova Ballet Company, which is now in San Juan, Porto Rico, will sail on March 4 for Para, Brazil, where it will open its second South American tour March 18, continuing up to Nov. 1. Engagements will be played in all the principal cities.

JOLSON SIGNS LONG CONTRACT

Al Jolson, star of "Sinbad," at the Winter Garden, has signed a new contract with the Shuberts, by the terms of which he will remain under their management for another seven years.

MISS MARBURY APPOINTED

Elizabeth Marbury has been appointed chairman of publicity of the Mayor's Committee of Women on National Defense.

NEW YORK THEATERS

Playhouse 48th, E. of B'way
Phone Bryant-2628
Evs. 8.20. Mats. Wednesday & Saturday 2.30
COHAN AND HARRIS, Present
THE LITTLE TEACHER
A Comedy Drama, by Harry James Smith,
author of "A Tailor-Made Man."
MARY RYAN

WILLIAM A. BRADY'S 48th St. Theatre, near
B'way, Phone Bryant-178
Evs. 8.15. Mats. Thursday & Saturday 2.15.
Andrews Dippie Presents
THE LOVE MILL
By Earl Carroll and Alfred Francis
A Musical Comedy with All-Star Cast, in-
cluding A Large Chorus of Beautiful Girls.

WINTER GARDEN B'way and 50th
Phone 2330 Circle
Evs. 8. Mats. Tuesday Thursday and Saturday 2
AL. JOLSON
IN
"SINBAD"

SHUBERT 44th W. of B'way, Phone 5439
Bryant, Evs. 8.15. Matinees,
Wed. & Sat. 2.15.
LIONEL BARRYMORE
IN
THE COPPERHEAD
BY AUGUSTUS THOMAS

44th St. Theatre, 44th W. of B'way, Phone 7292
Bryant, Evs. 8.30. Matinees
Wed. & Sat. 2.30.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL
and PEGGY WOOD & WILLIAM MORRIS

Booth Theatre, 45th St. W. of Broadway,
Phone Bryant 6100. Evenings, 8.30.
Matinees, Wed. & Sat. 2.30.
BOOTH TARKINGTON'S SEVENTEEN
A Play of YOUTH and LOVE and
SUMMERTIME

39th St. Theatre, nr. B'way, Phone 4113
Bryant, Evs. 8.20. Matinees
Wed. & Sat. 2.30.
MR. LEE SHUBERT Presents
WILLIAM HODGE
In a New Comedy in Four Acts
"A CURE FOR CURABLES"

ASTOR 45th St. and B'way, Phone 287
Bryant, Evs. 8.20. Matinees,
Wed. & Sat. 2.30.
"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846
Greely, Evenings, 8.15. Matinees,
Wed. & Sat. 2.15.
2nd YEAR
Of the Smartest of Musical Comedy
OH, BOY

Maxine Elliott's Theatre, 39th, E.
of B'way, Phone 1476 Bryant.
Evenings, 8.30. Matinees, Wednesday & Saturday 2.30
EYES OF YOUTH

BIJOU Theatre, 45th St. W. of B'way
Phone Bryant 430. Evs. 8.15
Mats., Wed. & Sat. 2.15.
ELIZABETH MARGURY and MESSRS. SHUBERT
Present
an intimate Musical Comedy
GIRLO' MINE

Broadhurst 44th St., W. of B'way, Phone
64 Bryant. Evenings at 8.20.
Mats. Thurs. & Sat. 2.20.
EMILY STEVENS
IN
THE **MADONNA OF THE FUTURE**
By ALAN DALE

NEW YORK THEATERS

EMPIRE B'way and 40th St.
Evs. at 8.15. Mats.
Wed. and Sat. at 2.15.
CHARLES FROHMAN Presents

Ethel Barrymore
In the New Comedy
by R. C. CARTON
THE OFF CHANCE

LYCEUM 45th St. and Broadway.
Evs. at 8.30. Mats.
Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by
Willard Mack

Tiger Rose
BELASCO West 44th St. Evenings
at 8.30. Mats. Thurs.
and Sat. at 2.30.
DAVID BELASCO presents

POLLY WITH A PAST
A Comedy by George Middleton
and Guy Bolton.

Cohan & Harris B'way & 45th St.
Evs. at 8.15. Mats.
Wed. & Sat. 2.15.
Cohan & Harris Present
Funnest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

GEO. M. COHAN Theatre, 45th Street and
B'way, Evs. at 8.20. Mats.
Wed. and Sat. at 2.30.
Last Week
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Fiere and Arens.
Mon. March. 11—New musical comedy "TOOT-TOOT"

GAIETY Broadway and 46th Street.
Evs. 8.30. Mats. Wed. and
Sat. 2.30.
KLAW & ERLANGER PRESENT
SICK-A-BED
The Biggest Laugh Maker
of the Season
BY ETHEL WATTS MUMFORD

MOROSCO 45th St., West of B'way.
Evs. at 8.30. Mats. Wed.
and Sat. at 2.30.
Oliver Morosco's Laughing Sensation
LOMBARDI, LTD.
With LEO CARRILLO
Biggest Comedy Hit in Years

DALY NOT TO CLOSE
Arnold Daly will not terminate his en-
gagement at the Hudson Theater this week,
but will continue in "The Master" in-
definitely. It is announced by his manage-
ment. Mr. Daly and his associates have
arranged with the Estate of H. B. Harris
to give "The Master" the chance which
they think it deserves to grow into a popu-
lar success again.

Mrs. George Elliot Edson has been
granted a divorce against Robert Edson,
the actor, by Justice Lehman in the Su-
preme Court.

Majorie Davis has just signed with Lewis
and Gordon to appear with Glen Anders in
a vaudeville novelty called "Honeymoon."

NEW YORK THEATERS

New Amsterdam West 42d
St. Even-
ings 8.10
Mats. Wed. and Sat. at 2.10
Klaw & Erlanger, Managers
Cohan & Harris Present

**THE COHAN
REVUE 1918**
A musical conglomeration in 3 acts. Book by
Geo. M. Cohan. Music by Irving Berlin and
Geo. M. Cohan.

Criterion B'way and 44th St. Evs.
at 8.15. Mats. Wed. and
Sat. at 2.15
Laurette Taylor
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evs.
8.30. Mats. Wed. and
Sat. at 2.30.
A. H. WOODS PRESENTS
**PARLOR,
BEDROOM
and BATH**
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUM-
BERLAND.

ELTINGE West 42d St. Evs., 8.30
Matinees Wednesday and
Saturday, 2.30.
A. H. WOODS PRESENTS
**BUSINESS BEFORE
PLEASURE**
With BARNEY BERNARD and
ALEXANDER CARR
By MONTAGUE GLASS and JULES
SHERBY GOODMAN

Liberty Theatre, W. 42d St. Evs. at
8.20. Matinees Wednesday
and Saturday at 2.30.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book and Lyrics by Otto Harbach and James
Montgomery.
Music by Louis A. Hirsch.

"None can afford to miss it—
all can afford to go"
"CHEER UP!"
Management
CHARLES
DILLINGHAM
Greatest
Success
Ever Known.
Staged by
E. H. Burdette
AT
THE
HIPPODROME
Matinee
Every Day
Seats 6 Weeks Ahead

PLAYERS ENGAGED

Arthur Hopkins has completed the cast
of "The Wild Duck," the first play of the
season of Ibsen repertoire in which Mme.
Nazimova will appear at the Plymouth The-
ater. Among those engaged are Lionel At-
will, Edward Connelly, Amy Va Ness, Lys-
ter Chambers, Dodson Mitchell, Norah Lam-
ison, St. Clair Bayfield, Adelbert Knott, A.
O. Huhn, Frederick Gibbs, Walter C. Wil-
son, J. H. Wright and George Paige.

Frank Herbert, who has been playing the
boy in "The Night Boat," in vaudeville, is
now juvenile at the Morosco Theater in
New York.

Laura Hope Crews has been engaged for
the Shubert production of Cyril Harcourt's
new comedy, "Petticoats."

Hazel Kirke, who appeared in "Flora
Bella" and "Princess Pat," has joined the
cast of "Flo-Flo" at the Cort Theater.

Dorothy Kiewer has been engaged by the
Shuberts for "The Squab Farm."

Adeline O'Connor has been engaged to
support Captain Carl Rosa of the Fort
Garry Horse of Winnipeg in a new sketch,
entitled "The Honor Roll," by Franklin
Coates, which will have its premiere in the
two-day during the present week.

Rena Parker now sings the prima donna
role in "Flo-Flo," at the Cort.

THE MIRROR BOOK SHELF

THE RIDDLES OF HAMLET and THE NEW-
EST ANSWERS, by Simon Augustine Black-
more, S.J., A.M., Litt.D.: The Stratford
Company, Boston. It is not possible in the
space allotted to give a review of this most
valuable and interesting book. "Hamlet"
is the one play of Shakespeare that has
prompted more conjecture than any ever
written by the great dramatist. Notwith-
standing the fact that it has had the at-
tention of the ablest critics, essayists and
philosophers, some agree on the whole. We
can do no better, for the reason first stated,
than to give the captions of the principal
chapters, with the suggestion that only
by a consecutive reading of the volume
can any one appreciate the value of the
work. No Shakespearean scholar should
fail to get and study it, for it contains
"much matter for all feeling." Among the
many valuable contents are parallel col-
umns of the best known quotations showing
the versions of the original and those of
the present time.

The captions of the chapters mentioned
are indices of the subjects: Chapter I:
Identifications of Characters. Chapter II:
Religion of Denmark in Hamlet's Day.
Chapter III: Is Hamlet a Positivist? Chap-
ter IV: Is Hamlet a Pantheist? Chapter
V: Hamlet a Student of Philosophy in Ger-
many. Chapter VI: The Age of Hamlet.
Chapter VII: Hamlet's Right to the Crown.
Chapter VIII: The Real or Assumed Mad-
ness of Hamlet. Chapter IX: Hamlet's Al-
leged Defeat of Character. Chapter X:
The Character of Hamlet. These are the
chapters of Part Two. Part Second con-
tains a new commentary on the scenes of
each act. An interesting epilogue is an
analysis of the character which will give
some new thought to the subject.

GERTRUDE VANDERBILT ENGAGED

Gertrude Vanderbilt makes her first ap-
pearance Monday evening in the Marbury-
Shubert production of "Girl o' Mine," now
playing at the Bijou Theater. Miss Van-
derbilt will have Edna Wallace Hopper's
part, Miss Hopper having resigned to re-
turn to France, where she will resume the
war work which occupied her time before
she left France to play in "Girl o' Mine."

STUDENTS TO ACT JEROME PLAY

The American Academy of Dramatic Arts
will give its sixth matinee of the season,
Friday afternoon, March 8, in the Lyceum
Theater. The program will be made up of
"The Passing of the Third Floor Back,"
by Jerome K. Jerome, preceded by "The
Groove," a play in one act, by George
Middleton, which will be presented for the
first time.

"THE GYPSY TRAIL" TO TOUR

"The Gypsy Trail" is playing its last
week at the Plymouth Theater. After the
final New York performance on Saturday
night, the comedy will go upon tour, under
direction of Arthur Hopkins.

PLAYLET TO BE EXPANDED

Valaska Surratt's melodramatic vaude-
ville playlet, "The Purple Poppy," by Paul
M. Potter, is to be expanded into a three-act
play, in which she will play next season.

MARRIAGES

NIBLO-BENNETT.—Enid Bennett, motion
picture star, and Fred Niblo, the actor,
were married in Los Angeles, Feb. 24. Miss
Bennett is a native of Australia. She came
to the United States a few years ago and
appeared in a leading role with Otis Skin-
ner in "Cock o' the Walk." Later she
turned to motion pictures. Mr. Niblo has
been married before, his first wife having
been Josephine Cohan, sister of George M.
Cohan. He was seen in New York early this
season in "The Love Drive."

SHEER-GLASON.—William A. Sheer, New
York theatrical producer, and Mrs. Eva H.
Glason, of Chicago, were married in Port
Chester, N. Y., Feb. 24. Mr. Sheer is the
producer of "Oh, Look," a musical comedy
which is to open the new Vanderbilt The-
ater.

DEATHS

BEESON.—Thomas J. Beeson, twenty-five
years a burlesque comedian, died on Feb. 18
in the home of his daughter, Mrs. Rice,
No. 2957 West Thirty-third Street, Coney
Island. Mr. Beeson was fifty-six years old
and had lived practically all of his life in
this city. He leaves his wife and daughter.

CHALFIN.—W. D. Chalfin died recently at
his home, 2023 Homecast Avenue, Brook-
lyn. He was an old discharged corporal-
sergeant of the Twenty-ninth U. S. Infantry,
Company F, formerly Third Battalion,
Eleventh U. S. Infantry, and was well
known among theatrical people, having been
an actor and manager for over forty years.
For the last five years he had been with
the Edison and Vitaphone motion picture
companies. He was 72 years old and leaves
a widow.

O'NEILL.—Paula O'Neill died Feb. 6th in
Los Angeles after a brief illness from pneu-
monia poisoning. For the past three years
she had been actively engaged in vaude-
ville. She is survived by her husband, Don
Clayton, and one brother and sister, R. R.
O'Neill and Bertha O'Neill, all of whom are
well known professionally.

NEWS OF STOCK PLAYS AND PLAYERS

LIBRARIANS DISCUSS THE DRAMA

Meet at the Municipal Theater in Northampton—Addressed by Melville Burke and Mary Brewster

NORTHAMPTON, MASS. (Special).—Activity, variety and achievement continue to characterize the season at the Municipal Theater where the Northampton Players, under direction of Melville Burke, are continually strengthening their strong hold upon theatergoers of Northampton and surrounding territory. Rather quaintly sandwiched between "Charley's Aunt" and "The Master Mind," Stanley Houghton's engaging comedy, "The Younger Generation" gave more than ordinary interest week Feb. 18. Disregarding a slight loss of effect in one or two situations, through minor defects of characterization, the production may be classed as a distinct success. It was admirably toned and delightfully delivered. It attracted an unusual number of out town visitors and played to good business throughout the week, including four matinees. The end of the week business was big. Corbett Morris made a hit as Reggie.

The Wednesday matinee was attended by nearly one hundred visiting librarians from all over this end of the state. They were guests of the Forbes and Smith College libraries. The Western Massachusetts Library Club held its annual meeting here Feb. 20 and the main subject of the session was drama. Northampton's achievement in this field was brought out in an address on Ways of Reform in Modern Drama by Herbert Vaughn Abbott, of the Department of

English, Smith College, and by talks on the Municipal Theater by Mary Brewster, and the Northampton Players by Melville Burke, director of the Municipal.

Trouble nourished since the beginning of the season when the Musicians Union demanded an orchestra of six pieces while the management was able to employ but five, has resulted in the loss of union members of the stage crew. Since October, music has been furnished by a volunteer orchestra of amateur musicians, not only from Northampton but from neighboring towns, and occasionally from Amherst College, so great had become interest on the part of amateur music lovers. The union, however, resented this and succeeded in driving these musicians out. Their final appearance in the orchestra the evening of Feb. 18 was made the occasion of a tribute to their generous and unpaid service. Large bouquets of roses were presented by the management and Eugene Powers stepped from his role of "Charley's Aunt" to make a speech of appreciation. Week Feb. 18, performances began without music. Wednesday the stage hands were ordered out. They sent two delegates to New York in an endeavor to make some adjustment but were unsuccessful. Thursday evening the Volunteer orchestra were back and was warmly greeted. The performances have suffered in no way by the change, nor has business.

MARY BREWSTER.

PAIR OF STOCKS IN N. J.

UNION HILL, N. J. (Special).—The popular B. F. Keith Players at the Hudson Theater were seen to the very best possible advantage week of Feb. 25 in "The Heart of Wotona," written by George Scarborough and produced under the stage direction of Edwin H. Curtis. The play was given an ideal presentation and the work of the Keith Players compared very favorably with that of the original New York City cast, which is the verdict of many patrons who witnessed the original production. Capacity business greeted the performers throughout the week. Dorothy Shoemaker, the talented young leading woman of the company, registered a tremendous hit in the title role and gave a clean-cut and very artistic interpretation of a long and difficult role. Her emotional work could have scarcely been improved upon. Jack Roseleigh as John Hardin, the Indian agent, also made a very favorable impression upon his many admirers and acted his role with his usual skill and intelligence. Joseph Lawrence as Quannah, the chief of the Comanches, showed a real conception of the character he portrayed. Aldrich Bowker, who never fails to make a very favorable impression upon the public regardless of the role he plays, received a most cordial reception, and in the role of Comanche Jack was immense. William Davidge and Russell Sneed also made a very good impression in the roles of Eagle and David Wells. Satisfactory support was given by Elizabeth Ross, Graham Earle, Robert Bennett, Stewart Robbins and Natalie Perry. Week of March 4, "Broken Threads."

HOBOKEN, N. J. (Special).—"The Natural Law" was the attraction week of Feb. 25 at the Strand, and produced by the well-liked Strand Players. The play was well received by very large and enthusiastic crowds throughout the week. The Strand Players did themselves proud in this production and each and every member of the cast did his or her share in making the presentation a success. Howard Chase did very effective work and proved that his popularity with the people of this section is founded on hard, conscientious work and rare ability. He played the part of the famous athlete with a spirit of youth and dash. Many of his admirers claimed this to be his best performance of the season. Miss Dorothea Howard as Ruth Stanley had very little trouble in winning the hearts and approval of her audiences. Her dramatic work deserves special commendation. Mr. Blake as Dr. Webster gave a splendid character interpretation. Edward White did well in a minor role. Very satisfactory work was also performed by Jeannette Flaher, Robert Reed and Miss K. R. Blanden.

Jack O'Connell is the new manager of the Strand Theater, Hoboken, and is meeting with the greatest possible success. Mr. O'Connell is an all-around experienced theatrical man and the management of this theater is to be congratulated upon securing his services. CHARLES A. BITTICHOPE.

"OLD HOMESTEAD" IN PORTLAND

PORTLAND, ORE. (Special).—"The Old Homestead," faithfully staged and capably acted: was the offering of the Alcazar Players at the Baker, week Feb. 17, and its strong drawing power justified the selection. George R. Taylor, William Dills and Walter B. Gilbert were a strong trio in the cast.

JOHN F. LOGAN.

"UNBORN CHILD" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Brothers' Stock company presented for week of Feb. 17-23 "Her Unborn Child." Irene Daniel had the leading role of Felice Kennedy, and handled very successfully that delicate and difficult part. Next in favor was Frances Valley as the mother, Mrs. David Kennedy, and her sympathetic and natural portrayal of the part was the finest part of the play. Barney Dubinsky as the young brother, was another successful role added to the long list this young actor has placed to his credit during the season. Ed Dubinsky had a very difficult part as Ted Livingston, but his brilliant work in the last act made the part well worth while. "The Common Law" will be the next attraction at the Tootle.

JOHN A. DUNCAN, JR.

RETURN IN MILWAUKEE

MILWAUKEE, WIS. (Special).—Shubert patrons were very pleased, indeed, to learn of the return of stock to this favorite playhouse, with Harry Minton in the lead. "A Mile-a-Minute-Kendall" was the opening play. Also in the cast are Blossom Baird, Karl Way, Cora King, W. H. Belmont plays juvenile and Miss Olive Ramsey in-genuity. Frank Livingstone will be the new director, and will be assisted by Robert Jones as stage manager and comedian. Sheridan Davidson is the new character man. Matinees will be given Tuesday, Thursday, Saturday and Sunday. The opening week was very well patronized.

JOSEPH A. KISS.

TWENTY-SIX EMERSON WEEKS

LAWRENCE, MASS. (Special).—"Our New Minister" was the offering of the Emerson Players for the 26th week of their season at the Colonial, Feb. 23-Mar. 2. The week opened with the Monday night performance instead of with a matinee, as has been the rule during the enforced Tuesday closing, which was suspended this week on orders from the fuel administrator.

The play was of a bucolic atmosphere, and although of an obsolete type struck a responsive chord in the audience at each performance. The characters were amusing, and the quaint comedy and humor of the village cronies was the cause of hilarious laughter. Standing out in prominence was the work of Thomas Whyte as Darius Sturtis, the constable of "Hardscrabble." He was seconded by the comedy work of Bernard Steele as Curtis Huten, postmaster and storekeeper. Leo Kennedy as Thaddeus Strong, the new minister, was exceptionally good, as was Dorothy Dickinson, who, as Nance Hansome, was a sweet captivating lass. Georgette Marcel as Esther Strong gave a satisfactory performance. Joseph Crehan as Skeeticks, Richard Barry as Calvin Abdal, Maud Blair as Dorcas Tattlebe, Franklyn Munnell as Lem Hansome, Joseph Guthrie as Jack Fraiser, Jerome Kennedy as Obadiah Blorton, and John B. Whiteman as Hannibal Chapman completed the cast. Messrs. Jerome Kennedy and John B. Whiteman are former members of the Emerson Players at Lowell, Mass., this being their first appearance with the local company.

The spirit of the Lenten time is weighing a heavy hand on things theatrical, but under the circumstances, business is good.

Much keen regret was expressed by the attaches of the Colonial, at the announcement of the death of Eugene Fraser, in a New York hospital. A few short weeks ago, he was a member of the Emerson Players, and left the company to go to New York on account of ill health.

"Sandy" Chapman, a former local favorite, in the heyday of the "Rep" shows, has been engaged to play the part of Michael Feeney in the forthcoming production of "Arrah-Na-Pogue," week of Mar. 18. Week of Mar. 4, "Playthings."

W. A. O'REILLY.

"LITTLEST REBEL" UP STATE

JAMESTOWN, N. Y. (Special).—In their production of "The Littlest Rebel" the Pauline MacLean Stock not only excelled all their previous splendid records but gave the finest stock performance ever witnessed in this city. The play given week of Feb. 25, the company's thirty-first week at the Samuels, opened on Monday night to a capacity house and ran big business the entire week. The regular cast was augmented by over fifty extras and the stage settings were remarkably attractive. As Virginia Cary, Pauline MacLean found her way even farther into the hearts of her admirers; she seemed to be really the sweet, sincere "little rebel" which she portrayed; Ed. Clarke Lilley as Capt. Cary proved himself to be an artist of ability and gave an unusually strong performance; Ernest Kast as Col. Morrison had the finest role in which he has been seen and played it to perfection; Geo. Ormsbee, doubling in the parts of Lieut. Harris and Jeems Henry, did his quota of good work; James K. Dunsmuth as Sergeant Dudley and as Gen'l U. S. Grant completely sank his own personality into the portraits; Lucy Nell as Mrs. Cary, Ronald Rosebraugh as Corporal Dudley, W. W. Richards as O'Connell made their characters interesting and virile; Jane Reed Lewis as Sally Ann and Robert McKinley as Uncle Billy contributed some fine comedy; the rest of the cast were good in minor roles. All in all the play was one of which the company may be justly proud; a production of the highest order in every way and one which made a wonderful appeal to its audiences. Mar. 3, "Brown's in Town."

A. L. LANGFORD.

"XANTIPPE" SEEN IN PATERSON

PATERSON, N. J. (Special).—Richard Buhler and his company of stock players continue to offer a high grade quality of stock plays to goodly numbers of amusement seekers, who seem to enjoy the efforts of the company. Week ending Feb. 23 the offering was "Believe Me, Xantippe," and the individual members of the company, in a majority of the parts, acquitted themselves in a creditable manner. Rena Hodges, a youthful miss, nine years of age, headed the cast the week of Feb. 23-Mar. 2. In a good production of "The Littlest Rebel," Elsie Esmond has severed her connection with the company and the leads for the present are being played by Margaret Knight, who has been with the company for some time. Richard Buhler and Margaret Knight led the grand march at the Purlin Ball, Feb. 27, which was largely attended by our most influential citizens.

The Lyceum (International Circuit) has installed a company of comic opera people, who will present a series of the old time successes for a number of weeks. For the opening week Feb. 23-Mar. 2, La Mascot and Fra Diavolo will divide the time. This house has been presenting anything from high-class offerings to "Uncle Tom" and moving pictures during the present season to indifferent patronage. J. C. HUSH.



LEADS IN MINNEAPOLIS
Florence Stone and Dwight Meade in the
Players Stock Company

It is safe to say that no leading woman in the history of Minneapolis stockdom has ever attained such a warm spot in the hearts of stock devotees of that city as has Florence Stone, the wonderfully capable leading woman of the Players at the Shubert. Although emotional roles are her strong forte, Miss Stone never fails to satisfy her audiences in any part in which she appears. Her gowns, too, are always a source of delight to her host of feminine admirers.

Dwight Meade is the proficient leading man of the Players at the Shubert, Minneapolis. Young, fine looking, an actor of sterling abilities, and possessed of a decidedly likable personality, Mr. Meade has become one of the most popular leading men ever appearing at the Shubert. Sincerity and an earnest enthusiasm permeate Mr. Meade's work each week. He is equally at home in farce and the serious drama.

"NATURAL LAW" IN READING

READING, PA. (Special).—Week Feb. 18, the popular Orpheum Players presented what was unquestionably the most dramatic problem of the season, "The Natural Law." It was faultlessly acted, and was thoroughly appreciated by very large audiences throughout the week. The vital questions, the delicate situations and the big scenes which compel suspense, were acted with artistic skill and staged with due credit to Director Addison Pitt. In addition to the rare attraction in itself the play served to introduce Harry A. Bond as leading man. It was in reality a re-introduction, for Mr. Bond had appeared in leading roles with these players a season ago. He succeeded Albert McGovern, who was forced to take a much needed rest owing to ill health. Mr. Bond, of course, made a distinct hit, and was greeted with a tremendous ovation when he made his first appearance, which actually stopped the show. Miss Gilda Leary was at her very best, and was especially effective in the emotional moments. Popular prices now prevail at this playhouse, and in addition to the regular performance moving pictures and vaudeville are given between the acts, which makes the bill a continuous performance. On Wednesday nights a local person is given an opportunity to appear with the cast in the role of one of the regular members, and on Friday nights there is dancing in the foyer between the acts and after the performance until midnight, to the music of a jazz orchestra. HARRY B. WREND.

THIRTY WEEKS AND STILL GOING

JAMESTOWN, N. Y. (Special).—Samuels (W. L. Foster, mgr.). After thirty weeks of absolute success the Pauline MacLean Stock still sustains its well earned popularity. The company, originally booked for a five weeks' engagement, has an unparalleled record for stock in this city, both as to the length of its stay and the class and size of its patronage. For the thirtieth play, "What Happened to Mary" was given. The entire cast are so uniformly good that it is difficult to single out any members for special mention. Pauline MacLean as Mary was charmingly naive and appealing; Geo. Ormsbee handled the hard role of Henry Craig in a splendidly capable way, showing much ability; Ed. Clarke Lilley convincingly portrayed John Willis; Robert McKinley was inimitable as Billy Peart; Ernest Kast contributed some fine character work as Capt. Jogifer; Jane Reed Lewis as Annie Welch acquitted herself remarkably well in the most difficult role in which she has been seen; James K. Dunsmuth made a fine Richard Craig; Lucy Nell as Mrs. Gibbs and as Liz Peart did well, and in the latter part did a fine piece of character work; W. W. Richards was a success as Tom Little, and Ronald Rosebraugh and Josephine Bond as Tuck Wintergreen and Mrs. Winthrop, respectively, were fully adequate to their parts. Scenically, the production was of the best. Week Feb. 25, "The Littlest Rebel," the biggest production yet given by the company.

A. L. LANGFORD.

ORIGINAL PLAYS IN PASADENA, CAL.

"The Infernal Masculine" and "The Only Son," Quite Clever, by the Community Players

PASADENA, CAL. (Special).—Two original plays were produced by the Pasadena Community Players at the Savoy Theater, week Feb. 18, one-acts of widely varying nature but equally successful.

"The Infernal Masculine," by Alfred Brand of Pasadena, is a brilliantly clever little sketch in which the leading characters are a woman past the first bloom of youth and possessing a husband with a convenient "background nature," who still enjoys exercising her charms on the masculine population in general, and particularly on a young man, apparently a callow youth of engagingly innocent disposition, but unexpectedly developing into an extremely shrewd business man who has not for an instant been deceived. A worldly-wise and world-weary friend of the heroine, and a maid, as sophisticated as her mistress, if somewhat more blunt, complete the cast. The lines of the play are exceedingly clever, and the pungent epigrams are very effectively woven into the development of the story, so that they not only appeal for their own wit but as furthering the progress of the play.

A particularly finished performance was given by the four players, Virginia Lykins, Gilmor Brown, Janet Murdoch and Cloyde Duval Daisell, each thoroughly appreciating and portraying the characteristics of the individual roles. Indeed, the sketch in idea, construction, staging and acting is of big time caliber, and met with such a response from the Pasadena audiences that it was played for three days longer than billed at first.

The second original play was "The Only Son," by Marjorie Sinclair, who took the leading role of Anna. This is a tense and

dramatic study of Russian peasant character, the three persons being Anna, a Russian woman; Michel, her husband, and Luca, a young man, son of Anna, who was abandoned when a child by his mother when she ran away from her old and unloved husband in Russia. The arrival of the young man at the home of Anna and Michel in America, and the situation which follows, afford dramatic material of unusual interest which Miss Sinclair has handled with ability and strength. Orrin Knox as Michel and Wendell Wilson as Luca gave excellent interpretations of the roles.

Other one-act plays on the same bill were "Washington's First Defeat," a pretty comedy charmingly given by Mrs. J. W. Morin, Mrs. A. H. Palmer and Gilmor Brown; and "The Bear," by Tchekoff, excellently played by Signe Larsen, Andrew Campbell and Orrin Knox.

Marjorie C. Driscoll and Gilmor Brown, authors of "The Pageant of the Red Cross," produced in Pasadena under the direction of Mr. Brown, May 30, 1917, have made arrangements to release the production without royalty when such production is made for bona fide war relief work and under certain conditions laid down for the protection of the artistic standard of the pageant. A second version of the pageant has been prepared, designed for simpler production by a smaller cast and for indoor staging. A number of inquiries have already been received by the authors from several cities throughout the country. Information may be had from Marjorie C. Driscoll, Pasadena, Cal., *Star-News*, or Gilmor Brown, Savoy Theater, Pasadena, Cal. MARJORIE C. DRISCOLL.

WHAT PLEASED IN SALEM

SALEM, MASS. (Special).—"The Little Shepherd of Bargain Row" met with much success in Salem week of Feb. 25. In spite of the fact that Monday is no longer a holiday, large audiences were present at both performances and throughout the week. The action centers principally around Nora Blake, splendidly played by Jane Salisbury. Julian Non made the most of the part of Joseph Selig. Elmer Thompson as Richard Selig read the part excellently. Each act showed a different phase of character and Mr. Thompson met every requirement with skill; Florence Hill as Edna Allen was her usual attractive self; as Henry Travers, John B. Mack did his customary good work; in Manson, Joseph Thayer had another of the character parts for which he has become noted; Priscilla Knowles made a hit in both the part of Mrs. Hudson and that of Molly, a shop girl; Loretta King, as her daughter, did a good bit of work; Irene Ford, the popular little candy girl, appeared as one of the shop girls and did her bit splendidly; Week of Mar. 4, "The Story of the Rosary," one of last season's successes, by request.

Sunday, Mar. 3, Private Beat told of his two years in the trenches, at the Empire. DOROTHY BENNETT.

"PALS FIRST" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—"Pals First" at the Hyperion was the usual success with the usual big crowds. When you're all out of adjectives of your own the easiest way is to let someone else tell the story you have to tell. This is how the audience took the players:

Jane Morgan—they loved her as Jean. Alfred Swenson—they laughed with at and for him as Danny. Arthur Griffin—they laughed at him, they felt for him, they wept with him and enjoyed him as Dominic. Lorie Palmer—they approved of her as Miss Alicia. Louise Farnum—they liked her as Aunt Caroline. One lady near me said, "She has a sure 'nuf dialect—she has!" Russell Fillmore—they were astonished by his make-up as Squirrel and they applauded his acting. DeForest Hawley—they hated him as Dr. Chiltern. In fact they almost hated him and they might have if there had been just one more opportunity. Charles Andre—they admired him as Judge Logan. Frank Thomas—they liked him as usual even with a "black face." Jerome Broderick—they even were kind to him and Jack Whiteside when they found out they weren't the sort of police who take the hero away. "Salomey Jane," March 4, Faith Avery, the talented ingenue of the company, is enjoying a well-earned rest this week. HELEN MARY.

WILKES PLAYERS, SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players, at their theater, offered "The Dawn of a Tomorrow" as the attraction week of Feb. 17. This is the first production of the Frances Hodgson Burnett drama in stock here, and the beautiful story so full of heart interest that it never fails to teach a lesson in human life, greatly pleased the big audiences. Grace Huff, as Glad, the girl of the slums, was wonderfully good and enacted her part with charm and sincerity. Henry Hall, as the wealthy and titled Londoner, gave a very creditable characterization of the part. Ivan Miller, George Barnes, Fanchon Everhart and Ruth Henick gave splendid support. Same company in "Officer 666," week Feb. 24. CAROLINE MENDELL.

"RICH MAN, POOR MAN"

SOMERVILLE, MASS. (Special).—Clyde E. McArdle, manager, "Rich Man, Poor Man" is neither a bad show, nor will it ever cause any one to receive injuries by falling from their seat to the floor. It's just one of those sweet, pretty things, tatty, devoid of punch, but without a blush. As presented by New England's stock company it proved acceptable. Adele Bushnell in the character of Bab, the heroine, won the love and sympathy of every one in the audience; Miss Bushnell was ideal and in act two and three were two charming frocks; Arthur Howard as "Varyick" got a lot out of the part; John Dugan as Mapleson scored a triumph; John Kline as Beeston looked and acted the domineering sort of a character he played, while Grace Fox as the boarding-house keeper as usual was excellent; Gertrude Shipley as Miss Beeston contributed not a little towards the success of the offering as did John Gordon as the cripple boy, Dave, and Ruth Fielding as Miss Hultz, the habitant of a New York boarding-house. Arthur Ritchie arranged a pretty production. Current week, "Lover Lanes." STEADY.

"BROKEN THREADS" IN ELMIRA

ELMIRA, N. Y. (Special).—The new Gibson stock company, increasing in popularity each week, offered a splendid production of "Broken Threads" at the Mozart, Feb. 18-23, to large business. Hazel Burgess as Dorothy Darrell, a cabaret singer, was at her best and pleased greatly with her winning personality and charming ways. John Lorenz made a big personal hit as Harry Wynn and greatly increased the favor in which the Mozart clientele has come to regard him; Frank Dufrane interpreted the difficult role of Dick Benton in most adequate fashion; Rita Davis did well as Marie; Dan Malloy was a strong Murphy and Hazel Corinne a winsome Julia Leighton; Lee Sterrett won favor as General Leighton and Houston Beebe was good as his son; James Dillon helped greatly as Robert Beekman and Edward McMillan and Stuart Beebe rounded out a cast of exceptional merit. The stage direction of Lee Sterrett was of the best and Arnold Hager directed the orchestra with ability. J. MAXWELL BESSAS.

"MAN FROM MEXICO," DETROIT

DETROIT, MICH. (Special).—"The Man From Mexico," as presented by the Vaughan Glaser Players at the Adams Theater week of Feb. 25 is one of the best offerings of the season. It is filled with action from start to finish and its numerous situations of the real clean comedy variety produce lots of fun and laughter. Miss Fay Courteney is excellent as the trusting little wife and the rest of the company all do good work. "Rebecca of Sunnybrook Farm," week of Mar. 2. MARION SEMPLE.

"H. M. BUNKER BEAN"

PORTLAND, ORE. (Special).—"His Majesty Bunker Bean" drew strong at the Baker, home of the Alcazar Players, week Feb. 10. The players were exceptionally well fitted to their parts and the comedy was rapid. As Bunker, Edward Everett Horton was highly amusing, and Ruth Gates as the Plapper shared the first honors. George R. Taylor as Pops, Lora Rogers as Grandma, James Guy Usher as the great pitcher, Ann Winston as the sister, and Walter Gilbert as Bulger, played their parts with individuality and art that won hearty approval. JOHN F. LOGAN.



ARTHUR RITCHIE
Director, Somerville, Mass., Players

"SONG OF SONGS" IN DES MOINES

DES MOINES, IA. (Special).—"The Princess Players," under the direction of Wm. J. Mack, gave a most creditable presentation of Hermann Suderman's "Song of Songs," week Feb. 24. Isabel Randolph as Lily Kardos has outdone any of her previous work at the Princess, and Miss Randolph has been excellent at all times, but her interpretation of Lily Kardos is wonderful and her emotional work is most realistic. Selmer Jackson as Richard Laird, the young millionaire, gave a splendid performance. Leo Lindhard as Senator Calkins furnished excellent support. Philip Sheffield as Stephen Bennett, the young law student, as usual gave an excellent portrayal of his character. Arthur Young as Phineas Bennett deserves a great deal of praise for his splendid acting. Agnes Everett as "Anna Merkle," Senator Calkins's housekeeper, was most excellent in a small role. The rest of the company, including Grace Young as Ruby Purcell, Tom Krueger as Lindsay McAlpin, Van McNeill as Judge Atwell, Sumner Gard as Achille, Mr. Matthews as Marcel, furnished excellent support in lesser roles.

A great deal of praise must go to the Elbert Getchell studios for the wonderful settings. They were indeed a work of art and quite surpass anything yet done, and the Princess productions are noted for their lavishness. "Adele," week Mar. 3. KAHN.

PLAYING THE GAMUT

ST. PAUL, MINN. (Special).—Following "A Night Off" (not the Augustin Daily farce) at the Shubert, Jan. 13-19, Frank Priest's stock company presented "A Light in the Dark," Jan. 20-26; "Her Lord and Master," Jan. 27-Feb. 2; "The Golden Giant," Feb. 3-9, and while delving into the hoary past resurrected "Jack o' Diamonds" (played aeons ago by Fred Bryton under this title and also under that of "Forgiveness"), Feb. 10-16. It was frequently necessary for the leading players to ejaculate "My Gawd!" and look as if they had taken an overdose of quinine. In spite of incongruities and crudities, this relic of a bygone day was effectively presented, due to the efforts of an excellent cast. The play was an interesting demonstration in showing to what extent the stage has advanced since "the palmy days," as it was a concoction of that golden era. Edward Arnold did well in the role of the gambler and suffered nobly. One could hear the ghosts of a former gallery hiss Jack Fee's villain and break into loud guffaws over Earl Lee's Denver Dan. Guy Durrell contributed an effective character bit as old Frank Popham, and Ruth Robinson accomplished all that was possible with the role of Annie Dennison. Business was good. "The Lottery Man" was the bill, Feb. 17-23, with Earl Lee in the title role and Dorritt Kelton as the splinter would-be prize. "The Dairy Farm," Feb. 24-March 2, Irene Summerly will again be leading woman beginning March 3, opening in "Trilby." JOSEPH J. PRISTER.

BROKE IN POUGHKEEPSIE

POUGHKEEPSIE, N. Y. (Special).—The Nella J. Richards Associate Players, a newly organized company, had some experience when they started an engagement at the Collingwood Opera House. The company opened their engagement Jan. 14 with the production of "Sinners," with a change in the program; 17th, of the production "The Girl Who Came Back," but when the 17th came they all went back those that could, as the company went "broke"; shortage of funds, scenery and lack of patronage made a combination that the company could not stand, and the house went dark. The members affected were Nan Bernards, J. McCormick Beeten, Howard Sinclair, Helen Rapport, Alberta Sutherland, Nella J. Richards, John E. Hines, Marion Todd, Unca Daniels, Charles Danforth, J. Clayton Earle. Most of the company returned to New York. A. EDWARD WALKER.

STOCKS OF MONTREAL

MONTREAL (Special).—"Baby Mine" was presented at the New Empire by the Alba Players Feb. 11-23. Virginia Millman, the new leading lady, appeared as Zola; as far as the limitations of the part went she gave a bright and satisfactory performance, but the part does not give much scope for variety; Elwood Farber as Alfred, did some amusing work, and Frederick Ormonde was excellent as Jimmy. Augusta Gill was good as the resourceful Aggie, and neat character sketches were given by Frank Base as O'Farley, Orpha Alba as Rosa, and Hild De Me as Maggie.

At the Canadian Français, "L'Homme Qui Assassina" proved an interesting bill, telling of the diplomatic life in Constantinople. Madame Wherry scored as Lady Falkland, and Madame Kosta made an excellent adventuress. Clever impersonations were given by M. Scheler and M. Fillon.

The Becman Troupe at the National present "Primrose," a most dainty and charming comedy. Blanche David appears in the title role, and an exquisite character sketch of the old cardinal is given by M. Faure. W. A. TREMAYNE.

"OUR LITTLE WIFE" IN DETROIT

DETROIT, MICH. (Special).—"The Vaughan Glaser players are giving "Our Little Wife" at the Adams, week Feb. 18, and certainly did it well. Fay Courteney in the role of the flirtatious Dodo was very pretty and lovely and drove her husband, Herbert Warren, to distraction. Vaughan Glaser as the husband becomes as wild as anyone could wish, and Don Burroughs, as the youthful poet and slave of Dodo, deserved considerable credit. Marion Dudley won a lot of applause, playing several numbers on the harp between acts. She is the daughter of Dr. H. H. Dudley of Detroit, and has won wide recognition as a harpist. Week Feb. 25-Mar. 2, "The Man from Mexico." MARION SEMPLE.

DENHAM'S "DIVORCE QUESTION"

DENVER, COL. (Special).—"The Denham had "The Divorce Question" Feb. 10-16, which was sympathetically done by the company in spite of its being overdrawn. The Marie Doro play, "A Young Girl's Romance," Feb. 18-24. "Here Comes the Bride" is the next bill. Emmet Vogan and Hazel Whitmore make very satisfactory leads. George Fox has joined the company and acts as director in place of O. D. Woodward, whose full time is taken by the National Film Company. FREDERICK D. ANDERSON.

FLASHES FROM STOCK STAGES

Byron Randall, the popular treasurer of the Hudson Theater, Union Hill, N. J., recently returned to his city after an extended trip to Boston, Mass., having paid a visit to William B. Masson, who is playing one of the leading roles in "The Man Who Came Back" company and for many years was general stage director for the B. F. Keith Stock companies.

The Bonstelle Company presented "Seven Chances" at the Star, Buffalo, N. Y., Feb. 18-23, to the best business the company has had in that city.

Orris Holland is playing with the Poll Players at Worcester, Mass.

Miss Allen's Players, at the Art Theater, continues to draw crowds in Cincinnati. Malcolm Morley is the new director. "The New Sin" was the presentation week Feb. 20.

The Virginia Brissac Stock company gave "Hit-the-Trail Holiday" at the Strand, San Diego, Cal., and after each Wednesday matinee the ladies of the Brissac Knitting

The Cutter Stock company opened an engagement in Salamanca, N. Y., week of Feb. 25.

The Otis Oliver Players will open for an indefinite engagement at the Oliver Theater, Lincoln, Neb., on March 4.

Cards from Mr. and Mrs. Roland Carr, Avon-by-the-Sea, N. J., have been received. Mrs. Carr was Miss Leah Hallack.

Kendall Weston has assembled a small stock company for Fall River, Mass.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: "Muriel," "The White Mahatma" in telepathy, was the attraction that attracted immense audiences and also brought "Long Tom" Brockman the tallest ticket taker on the door ever seen in this city. He being nearly eight feet in height, and weighing 230 pounds. Photoplays of "The Menace," "Honor System," and Douglas Fairbanks in "Reaching for the Moon," comedy, "Stranded Circus" was a sensation.

Gem: "Married in Name Only," and Madame Petrova in "Daughter of Destiny" pleased. Much interest in manifested in the release of "The Eagle's Eye," scenic; Mollie Malone in "Masked Man," Ruth Stonehouse in "Stolen Actress," with Victor comedy and Drew comedies were appreciated. C. C. PALMER.

RADIANT OUTLOOK IN CHICAGO

Remainder of the Season Appears Favorable—Every Line of Amusement Is in Full Swing—Closings and Openings

CHICAGO, ILL. (Special Correspondence).—There seems to be an upward tendency in theatrical conditions in Chicago at present, and the outlook for the balance of the season is favorable. With the fine lot of all kinds of attractions patronage ought to be good at all houses.

"Follies" closed its annual engagement at the Illinois Saturday night, Mar. 2, and various critics are trying to estimate the amount of war tax Uncle Sam will receive at the close of business.

"The Wanderer" is doing a good business, but nothing to brag about. The company will leave Mar. 9 and will spend two weeks at Milwaukee. The press agents are getting all sorts of publicity, mostly good.

Two new attractions for Chicago occurred Mar. 3. "Rambler Rose," a musical comedy by Harry B. Smith and Victor Jacoby, with Julia Sanderson and Joseph Cawthorn as its stars and Ada Meade, Jean Newcombe, John Goldworthy, Stewart Baird and George E. Mack in the cast, will succeed "Follies" at the Illinois.

Mar. 4, Chauncey Olcott, acting "Once Upon a Time," began an engagement at the Olympic, succeeding Kolb and Dill.

Bills of March 3

Columbia: Harry Hastings' Big Show. Auditorium (H. M. Johnson, Mgr.): "The Wanderer" (sixth week).

Blackstone's (Harry J. Powers, Mgr.): H. B. Warner in "Among Those Present" (fourth week).

Colonial (Norman Field, Mgr.): "Cheating Cheaters"; good business (sixth week).

Cohan's Grand: Jane Cowl in "Lilac Time" (eleventh week).

Cort (U. J. Hermann, Mgr.): "The Naughty Wife" (second week).

Crown (Ed. J. Rowland, Mgr.): Vaudeville.

Englewood (J. D. Whitehead, Mgr.): Burlesque.

Empire (Art Moeller, Mgr.): Burlesque.

Garrick (Wm. Currie, Mgr.): "Fancy Free" (second week).

Illinois (Gillo Simpson, Mgr.): "Rambler Rose" (first week).

La Salle (Nat Royston, Mgr.): "Leave It to Jane" (sixth week).

Olympic (Abe Jacobs, Mgr.): Chauncey Olcott in "Once Upon a Time" (first week).

Playhouse (Guy Hardy, Mgr.): "The Man Who Stayed at Home" (eleventh week).

Princess (Will Singer, Mgr.): "De Luxe Annie" (third week).

Powers (Harry Powers, Mgr.): David Wardfield in "The Music Master."

Star and Garter (Wm. Roche, Mgr.): Burlesque.

Studebaker (Louis Judak, Mgr.): "Maytime" (ninth week).

Week of Feb. 24

National: "The National Law."

Imperial: "Bringing Up Father Abroad."

Columbia: Jacobs and Jermon's burlesque show.

Star and Garter: "A Day at Atlantic City" is the title of the musical comedy that has been arranged, in which a dozen principals are seen, headed by Mollie Williams. Miss Williams is presenting a brand-new performance, from curtain to curtain, and is very popular, evidenced by a big Sunday matinee crowd.

Majestic: Robert Edson and company head the big bill here in a new sketch by W. N. Lawrence, entitled "Pearls"; Lucille Cavanagh, with Frank Hurst and Ted Dower, second and last week; Lillian Shaw will be heard in character songs, by Blanche Merrill; Max Cooper and Irene Ricardo are offering a comedy singing sketch, entitled "Ah, Gimme the King."

At the Palace, Mar. 26, Clare Kummer's "The Choir Rehearsal," with Sallie Fisher. She received universal praise the week before at the Majestic. Victor Moore, who has deserted pictures for a while, is on the bill. Others are Misses Lightner and Newton Alexander, in interesting songs, and Bert Baker and company, in his familiar rapid-fire farce, "Prevarication."

The Great Northern Hippodrome is offering the Bison City Four, the Imperial Jiu Jitsu troupe, Fennell and Tyson, musical comedy stars; Electrical Venus company and the Bolla trio, dancers.

At Orchestra Hall Burton Holmes gave Wednesday and Friday nights and Saturday afternoon his third traveltogue, "The South Sea Islands." Jacques Thibaud, violinist, Mar. 4.

The Crown Theater has dropped stock and is playing Loew-Matthews vaudeville.

Miss Letzel, who expects to be one of the featured performers with the Ringling show, has been ill in Chicago. She expects soon to start on the United time.

"Fancy Free," the Shubert Palm Beach show, came to the Garrick Feb. 24, and on the same evening "The Naughty Wife" was shown for the first time in Chicago at the Cort. Charles Cherry heads the cast, also Lucille Watson, Francis Byrne and others. Clifton Crawford seems to be the chief fun-maker in "Fancy Free." Another entertaining member is Marilyn Miller. Her ballad, entitled "Love Comes A-stealing," seemed to make a hit. Ray Raymond, Marjorie Gatenon and May Thompson also received favorable mention in Miss Donnelly's new farce.

William S. Hart in "Blue Blazes Rawden," the picture which was reviewed in last week's Mirror, is being shown at the Ziegfeld.

At the Garrick "The Very Idea," with Ernest Truett and Richard Bennett, two good actors, in the leading parts. W. F. McLean represents Anderson and Weber for "The Very Idea." Business of "Maytime" is picking up at the Studebaker. The gross amount of the Warfield business at Powers' is \$15,000.

The Round-Up

One of the wonders of the season is that "Among Those Present," with H. B. Warner at the Blackstone, claims to be selling out every night.

Miss Mort H. Singer is chairman of the old-fashioned country fair given Mar. 1-2 by the Stage Women's War Relief in the ballroom of the Auditorium Hotel and the assembly room of the Fine Arts Building.

Mrs. C. E. Kohl kept store and Mrs. Percy Hammond and Jane Cowl sold flowers.

The Rev. Billy Sunday expects to start a series of revival meetings in a big tabernacle built for him, Mar. 10. Raymond Hitchcock is scheduled to strike Chicago with his vehicle, "Hitchy-Koo," Mar. 17, a week later; name of theater in which he will appear not yet announced. The new Alwooda Theater will be ready for opening about that time and some think Hitchcock will have the honor of opening it.

Ray Merwin, one of Chicago's most popular booking agents, died at the Deaconess Hospital Feb. 19, after an illness of only two weeks. He will be mourned by many of the vaudeville fraternity with whom he came in contact during his long experience in the booking world.

Harry Rose, editor of Vaudeville, expects to receive his call most any day now. Will Reed Dunroy is ready to assume charge.

Frank O. Peers, formerly manager of the Whitney Opera House, is holding down a job in the box office at the Auditorium during the engagement of "The Wanderer."

The veteran theatrical manager, William Roche, is manager of the Star and Garter, on the west side. He allows nothing but high-class burlesque to be presented on his stage.

Circus Men Foregather

Many showmen from all parts of the country visited Chicago last week to participate in the meetings at the Auditorium, and to attend the banquet and ball in the gold room of the Congress Hotel, Wednesday night, Feb. 20. They think they will have little trouble this summer over the movement of show trains, especially in the West.

Wilton Lackaye made his re-entry in vaudeville at the Palace week of Mar. 3, with his sketch called "Quits."

It is reported in Chicago that Elliott, Comstock and Gest have notified their representative, W. A. Page, to close contracts at once for the appearance at the Auditorium next season of their big spectacular production, "Chu Chin Chow."

There is no haggling over the eight-cent war tax at either the Majestic or Palace. Kolb and Dill closed their engagement at the Olympic Sunday night, Mar. 3, and will return to the Pacific Coast, their regular stamping ground. When "The High Cost of Loving" struck the town it was predicted that it would last almost a month at the Olympic, but it has been here about ten weeks and they have made money.

Ringling Bros. Circus will open its regular season at the Coliseum April 20. This is two weeks later than they generally open in Chicago.

Harry Lauder is scheduled for the Auditorium Mar. 10, succeeding "The Wanderer."

The Rialto announces "Spivins Corners," a big girls musical comedy as its headliner. A very interesting sketch is "Saint and Sinner," while the Borsini Troupe make the bill more than interesting. Lackaye's three types are also to be found, and the remainder of the program includes Lane and Harper, Lamont's cockatoos, Mons Herbert, McKlosick and De Svach, Cook and Oatman and Jimmy Lyons.

McVickers announces one of the biggest girl acts in vaudeville, namely, "The Song and Dance Revue." The sketch called "Finders Keepers" is of next importance, and Con Conrad and his piano present a very funny act, while the remainder of the program includes Lady Suda Noy, three Bartos, Betts and Chidlon, Piccard Trio, Santucci, Eastman and Moore, and Toy, Foy company.

For Sick Stage Folk

The American Theater Hospital at 850 Irving Park Boulevard is the only charitable institution of its kind in the United States. A woman's auxiliary has been established to provide funds. An entertainment was recently given at the Stratford Hotel and the receipts were encouraging. Stage celebrities contributed the features.

W. A. ATKINS.

TACOMA

TACOMA, WASH. (Special).—Tacoma: Werrenruth, Feb. 12, approved by fair audience; "Katsenjammer Kids," Feb. 13, 14, Orpheum, vaudeville, 15-17 and matinee; large attendance; good bill.

A large theater has recently been completed at Camp Lewis for the 30,000 soldiers there now, which number will soon be increased to nearly 50,000.

FRANK B. COLE.

CINCINNATI

CINCINNATI (Special).—If we had more plays like "Come Out of the Kitchen," more charming actresses like Ruth Chatterton, and more sterling actors like Bruce McRae, we should not have to hunt for audiences to attend theatrical performances. To say that Ruth Chatterton captivated those who saw her at the Grand, week Feb. 17-23, is putting it mildly. Her characterization of Jane Ellen was an artistic bit of acting that should not be permitted to pass without special mention. As Olivia Dainierfield she was not, perhaps, quite as convincing. Bruce McRae as Burton Crane displayed all the talents we knew he had and added a few extra touches that we might not forget that finished actors still tread the stage. Walter Connolly, an old Cincinnati boy, was welcomed home by hearty applause on his first entrance at each performance. The remainder of the cast was excellent.

Thurston, the Magician still delights young and old with his mystic tricks and illusions. He did an excellent business at the Lyric, Feb. 17-23.

Malcolm Morley, the new director of the Cincinnati Players, added new laurels to his reputation in "The New Sin," which was the last but one of the season's offerings of the new Art Theater, Feb. 20-21.

There was a really excellent cast of locals who helped materially in the play. That Miss Allen's players will continue to fill a niche in Cincinnati dramatic life after the present season cannot be doubted, and I freely predict greater financial support next season, especially if a few changes in policy which I have touched upon in previous correspondence are made.

San Carlo Grand Opera Company at Emory Auditorium, Feb. 28, March 1-2. Repertoire includes "La Gioconda," "La Traviata," "Jewels of the Madonna," and "Il Trovatore."

"Mary's Ankle," at the Lyric, Feb. 24-March 2, competes with "Daddy Long-Legs," at the Grand, same dates. Wonder if the bookers did it a purpose.

WM. SMITH GOLDENBURG.

ATLANTIC CITY

ATLANTIC CITY, (Special).—With melodies of music that were delightful in their pleasantness and depth of tune, and with a charm of their own that allowed the score to be the predominating feature of the performance, "Miss Springtime" sang its way into capacity business the first three days of the week at the Apollo Theater.

The first conjunctive appearance on any stage of Louis Mann and Sam Bernard in a new American comedy-drama entitled "Friendly Enemies," by Samuel Shipman and Aaron Hoffman, took place at the Apollo Theater, Thursday night. This production brings with it an unusual "twist" to the methods of theatrical publicity—one not particularly discernible to the public, but evidently of importance to the two stars concerned.

For every poster in which Mr. Mann's name appears first, there is one with Mr. Bernard's name in the lead and according to the contract, the distinction must be observed in the newspaper advertising and in every line of printed matter that is sent to the press.

Two sets of programs must be printed; one set must have Mr. Bernard's name first and the other Mr. Mann's. The displays in the theater lobbies must be equally even in their impartiality. So must the lithographs. The press agent must indeed labor ardently when these temperamental stars twinkle in the same sky.

The Washington Birthday week-end brought many thousands to this resort and the first really good business of the year was experienced by the hotels and theaters. Late-comers were glad to be able to get cots at the hosteleries and the "standing room only" signs were visible for several days in the theater lobbies.

CHARLES SCHUBERT.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "The Bird of Paradise" played to good business Feb. 19; Harry Lauder, Feb. 21, played to capacity. Orpheum attractions, Feb. 23-25; Bert Kalmar and Jessie Brown headliner. Others: Fradkin and Miss Jean Tell, Marion Harris, "The Corner Stone," Foster Ball, Three Weber Girls, Allam Shaw.

Pantages: The Lowlandies headed. Others: Topsy Turvy Riders, John and Mae Burke, Anderson's Crazy Katz Revue, Silver and Duval, Joe Reed, Janet and Warren Leland.

Hippodrome: First half, Feb. 17, Alma and company headed. Others: Blondi Robinson, Manley and Golden, Florence Calvert and company, Annette and Morrelle. Second half: King and Brown, Scott and Douglas, Cole and Coleman, Celli Opera company, Elkins, Fay and Elkins, Leach Le Quinlan Trio.

The Screen Club has been organized by moving picture actors, directors, architects and other lines allied to the motion picture industry in Spokane. Quarters have been secured in the Merriam Building where weekly meetings of the organization will be held. The objects of the club are social intercourse and education.

REN H. RICE.

MICHIGAN CITY

MICHIGAN CITY, IND. (Special).—The Garden Theater opened Feb. 20 to good business. The play was "Within the Law," moving picture. Young lady ushers attracted attention as an innovation. Martin Panty is lessee and manager of the house.

WM. PHILLIPS.



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MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

TURKISH INTRIGUE WITH COMEDY

Dominant Features of "The Woman on the Index," a Gripping Melodrama—First Trial Made in Albany

ALBANY, N. Y. (Special).—"The Woman on the Index," a new melodrama written by Lillian Trimble Bradley and George Broadhurst, received its first presentation on any stage here at Harmanus Bleecker Hall, Feb. 21-23. It is a war play of today and tells an intense and gripping story of the workings of the secret service and Turkish intrigue with a touch of comedy added. The scenes of the drama are laid in New York City and Washington, D. C. Judging from its favorable reception by large and enthusiastic audiences which witnessed the opening performances the production is destined to achieve the genuine success accorded several other Broadhurst plays which had their premiere on the Albany stage.

Julia Dean, the conspicuous figure in the play, in the role of a woman who successfully evaded the police in 1903 and who fifteen years later is found to be the wife of the American ambassador to England, is given rare opportunities to exploit her dramatic ability to the best advantage. Her work was thoroughly artistic and she admirably sustained the character of a spy of the United States Government who is faced with the loss of the love of her husband, the ambassador. Miss Dean measured up to all of the requirements of this exacting role and scored a most pronounced success.

George Probert as a Turkish agent operating in the United States, played his usual foreign part and his notably effective interpretation of the role was remarkably good. Robert Alden, head of the United States Secret Service, and Lester Longgan, as the husband, were agreeably cast and their work was highly commendable. Others in the evenly balanced company of well known players were: Miss Alison

Skipworth, Eugene Blair, Amy Ricard, Frederic Hurt, Walter Ringham, Camilla Dalberg, Frank Westerton and T. Tomnamoto.

A. H. Woods' production of "Business Before Pleasure," Mar. 4-6; Alma Gluck, soprano, in concert, assisted by Salvatore DeStefano, Mar. 7; Maude Adams in "A Kiss for Cinderella," Mar. 8, 9.

At the Empire, Fred Irwin's "Majestics," featuring Florence Bennett, presented an entertaining burlesque bill which attracted full houses. Doc Dell, Flo Emory and Roscoe Alls were also prominent features of the program.

Proctor's Grand, for the first three days of the week offered a good bill. The principal numbers were "Clubmates," a musical novelty; Lew Madden and company, Strassel's animals; Gallarini and Son; Mary Racko, society equilibrist, and Pisano and Bingham; Brother St. Denis, presenting "The Dancing Girl of Delhi," will head the week-end bill. The added film features were "The Hopper," starring William Mong and Irene Hunt, and Olive Thomas in "Limousine Life."

Vaudeville and pictures at the Majestic drew large crowds, and all of the theaters devoted solely to screen productions did a tremendous business. At the Leland, Douglas Fairbanks was seen in "Reaching for the Moon," and Elaine Hammerstein in "The Co-respondent." Hart in "Wolves of the Hall," and Marguerite Clark in "Bab's Burglar." At the Clinton Square—Viola Dana in "The Winding Trail," and Elsie Shannon in "Her Boy."

Colonial: "The Whip," and Mary Pickford in "Rebecca of Sunnybrook Farm," and Julian Eltinge in "Clever Mrs. Carrfax." Geo. W. Hennick.

INDIANAPOLIS

INDIANAPOLIS (Special).—Joseph Santley received a royal welcome opening night of the week's engagement of "Oh, Boy!" at the Shubert Murat, Feb. 18-23, when the house was filled with merry Shriners, their families and friends enjoying one of their monthly Shrine parties. Mr. Santley, who was a great favorite of the Murat Stock company, summer of 1911, is always sure of the heartiest kind of a reception in whatever he appears here and while his present role fails to give him the opportunities of some of his past successes, particularly his dancing which is sadly missed, he nevertheless handles the role of young Budd with sincerity and ease which is distinctly pleasing. His charming little wife, Ivy Sawyer, made a sweetly demure and graceful Mrs. Budd. Lawrence Wheat was affable and breezy as Budd's friend, Dorothy Maynard, vivacious and agreeable as the actress, Hugh Cameron as the constable and James Bradbury as the father added tone to the performance. An excellent bit was the acting of Leonore Chippendale as the Quaker aunt. San Carlos Grand Opera company in "Faust," 27; "The 13th Chair," 28 Mar. 2 (return); "Mary's Ankle," week Mar. 4.

Over at English's another musical comedy also did fine business with that popular pair, Julia Sanderson and Joseph Caythorne in "Hambler Rose," 21-23, with an added matinee Washington's birthday to a large audience, to accommodate the many who wanted to renew their over the foot-lights acquaintance with the stars in an engagement much too short. Ada Meade, who became a great local favorite in "High Jinks" and "Katinka," was dashing and pleasing as Angole, Dark, 24-Mar. 6. Al G. Field's Minstrels, Mar. 7-8. "The Riviera Girl" week 11; Ziegfeld's "Follies," week 18.

Owing to a sudden change of bookings, the Park offered a vaudeville bill headed by Richard the Great, week 24, followed by "After Office Hours," week Mar. 3.

Gus Edwards' Annual Song Revue, which topped Keith's bill, week 24, is a condensed form of musical comedy in its best form, that for costuming, artistic settings, pretty music, good voices and comedy would shame some of the regular variety. Featured were Olga Cook, who has an unusually fine voice, a pleasing manner and figure; Dan Healy, a versatile young comedian; Helen Coyne, a graceful toe dancer, and Mario Villani, the Neapolitan tenor. The Misses Campbell added charm and enjoyment to the bill with their Southern songs and were a big hit. Fritz and Lucy Bruch, cellist and violinist, both fine performers, were well received. Others were Bennett and Richards in Dark Clouds with good dancing and much fun; Drew and Wallace; O'Neill and Walmesley and Henas and Preston.

Earl Gordon, for four years the able and affable pianist in Keith's orchestra, has gone to Hattiesburg, Miss., to become director of the band of the 151st Infantry of Indiana. Mr. Gordon received his musical start as a member of the Indianapolis News Newboys' Band at the age of eleven and has gradually developed into a musician of recognized ability. PEARL KIRKWOOD.

GRAND RAPIDS

GRAND RAPIDS, MICH. (Special).—Powers: It is impossible, at least at the present writing to recall melodies of a more tuneful and rippling nature, than those that have been heard at this theater recently. It seems that during the present local theatrical season there have been Jerome Kern musical shows, one immediately succeeding another. With "Very Good Eddie" playing return engagements earlier in the season, and "Have a Heart" and "Oh Boy," presented here a few days ago, and also with "Love o' Mike" on the way for a brief stop-over, Mr. Kern's name has been one of the chief topics of the town.

"Have a Heart" was the offering for three performances, Feb. 15, 16, to good attendances. "Oh Boy," presented by a fairly good cast, headed by Leona Thompson, Charles Knowlden, Lavinia Winn and Edward Forbes, to satisfactory houses, for six performances starting Feb. 21. Coming attractions, "Love o' Mike," Maude Adams and Ruth Chatterton.

"Camouflage," a musical production ably constructed by Jerome Cargill, Zeph Fitzgerald, a local musical genius, and Maurice Wetzel, was given its first presentation at Powers Theater, Feb. 18, 19, to capacity houses. For an amateur offering, particularly from the musical standpoint, this little extravaganza was far above the ordinary. The songs, well written by Mr. Fitzgerald, were enthusiastically received, especially those called "Buy a Liberty Bond," "Some Hawaiian's Lyrin," "Peking" and "That American Jazz."

Majestic Gardens: Douglas Fairbanks in "Reaching for the Moon," followed by Billie Burke in "The Land of Promise," to big business.

The Strand, presenting all the latest Paramount releases, continues its popularity. Charles Ray in "The Hired Man," Pauline Frederick in "Madame Jealousy," Dorothy Dalton, and others were only some of the excellent pictures shown here.

Keith's: T. Roy Barnes, of musical comedy fame, assisted by Bessie Crawford, headlined a pleasing bill, week of Feb. 11. Mr. Barnes' entertainment was of exceptional merit and which by the way, scored a big hit with local audiences. Billy McMurt, Maleta Bonconi, The Harmony Kings and others completed the program.

Auto Show week, Feb. 18, Dainty Marie, late star of The Passing Show, and Frank Moore and Joe Whitehead, appropriately advertised as "The Motor Kings," were the outstanding features. Venita Gould successfully impersonating many of the stage celebrities and Rudinoff were also well received. F. L. C.

NORWALK

NORWALK, OHIO (Special).—Gilger Theater (Fred Clary, manager): The Lenten season was undoubtedly responsible for the medium sized house that greeted Anna Held's company in "Follow Me," night Feb. 15. Miss Held is still absent from the cast and her daughter assumes the role usually taken by her mother. C. S. HARRINGTON.

MISS STARR'S NEW COMEDY

A "Barrie Sort of Play," and Will Be Presented in April by Belasco

BALTIMORE (Special).—The playhouses of Baltimore are not experiencing the slump which has affected many of the amusement houses in other cities, as to date there has hardly been a week or an attraction that has not shown a handsome profit both to the producer and the local management. The public flocked in large numbers to every performance, with the result that the box office showed a most satisfactory balance at the end of the week.

Those who heard that wonderfully talented little actress, Frances Starr, recite the now famous war poem, "Carillon," by the Belgian poet, Emile Cammaerts, at the Lyric last Tuesday night, when she appeared with the New York Symphony Orchestra, will not soon forget the electrifying thrill which she sent through that huge audience by her beautiful delivery of this stirring bit of writing. It was a great pleasure to both see and hear Miss Starr again in Baltimore.

In a delightful little chat which I had with Miss Starr before the concert, she told me of her forthcoming appearance in a new comedy in April, which as usual will be made under Mr. Belasco's direction. The premier will be given either in Washington or this city, but Miss Starr remained delightfully obdurate concerning the nature of the piece, although she did vouch the information that it was a "Barrie sort of play." The ovation Miss Starr received from the audience at the Lyric was one of the most sincere tributes which has been given to any artist in Baltimore this winter.

The Vagabond Players, Baltimore's own little theatrical organization, which boasts of the smallest playhouse in this country, has been meeting with phenomenal success this winter. To date they have already cleared expenses for the season, and from present indications will turn over about \$5,000 to a war charity at the conclusion of the season in April. The Vagabond Playhouse on Center Street, is a delightful little theater, with a seating capacity of about sixty. Mr. and Mrs. Nicholas Pennington, Carol Saxe, Edmonia Nolley, Edward Berge, and Fred Huber, are the moving spirits behind this progressive organization, and the work they have accomplished is worthy of the highest commendation. During the current month, the organization presented a series of three one-act plays, consisting of "The Legend of King Aramys and the Ant," by Carol Saxe, "The Florentine Tragedy," by Wilde, and "The Horse" by Victor Mabeau. The settings of the first two plays were in splendid taste, and Mr. Saxe's setting for Wilde's work was one of the most artistic things we have seen in any playhouse this season. The work of the players was on the whole extremely good, but not as well balanced as might be desired. Ernest Wallace, in the first piece contributed, a performance that was exquisitely shaded, which when coupled with his natural talents, and good diction served to accentuate the value of his work with the result that it stood apart from the rest of the cast as a star role.

"The Florentine Tragedy" suffered from uneven acting throughout, the best work being done by Miss Noyes as the wife. The third offering of the bill served to introduce Charles Andrew McCann, a local performer of sterling ability, and late star of the Paint and Powder Club. Both Mr. McCann's acting as well as Miss Nolley's work reached a very level of excellence in this work, but to Joseph Swikert went the chief honors for as clever a bit of character work as we have seen on the professional stage. During the month of March, the players will produce a one-act play by Marjorie Patterson, entitled "Pan in Ambush," which has been seen in London, but its production by the local organization will be its first in this country.

During the present week, Jascha Heifetz gave his recital at the Lyric, Mar. 7. A capacity audience greeted this phenomenal player, and gave vent to the same wild enthusiasm which attended his first appearance last month.

Lon Tellegen was kept pretty well occupied during the week he was with us. On Monday afternoon he delivered a talk at the Peabody Art Galleries on Rodin. On Tuesday he was the guest of the Vagabond Players, who gave a special performance for his benefit. In return for the compliment, Mr. Tellegen spoke at length on the Theatre Antoine and the French Stage. He was later entertained at dinner by Mr. and Mrs. Pennington at their residence on Cathedral Street.

One of the largest audiences which has been in attendance at the Academy this season filled that playhouse on Monday night to welcome the latest Winter Garden Revue, "Doing Our Bit," which comes to us almost direct from its long run at the famous institution on upper Broadway. Baltimoreans have a particular liking for everything hailing from the Winter Garden, as evidences of the past have so conclusively proved, and it goes without saying that there is hardly a musical attraction on the road which can boast of so large and loyal a clientele as yearly greet these revues. Judging the production strictly on its merits "Doing Our Bit" is one of the very best things of its kind Baltimore has

seen in a long time. Thanks to the Messrs. Shuberts, the cast remains intact and is the same which regaled New York for so many months. Frank Tinney, the most popular of all black faces as far as local tastes go, received a hilarious welcome.

What proved to be one of the most delightful and original comedies of many a season was revealed at Ford's week of Mar. 4, in "Old Lady 31," which was presented here for the first time. The authors of this charming little comedy have chosen their characters well, and the unusually clever manner in which they have sketched every individual role, serves to accentuate the characters' importance and their relation to the story. It is by far the best character comedy that has been offered in Baltimore for at least five years. That splendid artist Emma Dunn, gives a performance that again demonstrates the perfection of her individual art. The company surrounding Miss Dunn is a very good one in every respect. The production was received with genuine enthusiasm, and there is every indication that it will enjoy a financially remunerative engagement, as it deserves. I. H. KREIS.

BOSTON

Boston (Special).—There was only one change at the theaters March 4. Mrs. Fiske came to the Tremont in "Madame Sand," the comedy by Philip Moeller.

At the other theaters: Hollis, George Arliss in "Hamilton"; Wilbur, William Gillette in "A Successful Calamity"; Shubert, "The Very Idea"; Colonial, "The Rainbow Girl"; Plymouth, "The Man Who Came Back"; with Henry Hull; Park Square, "Potash and Perlmutter in Society"; Majestic, Maude Fulton in "The Brat"; Copley, "Inside the Lines."

One of the new faces with the Henry Jewett Players at the Copley Theater in that of Enrita Lascelles (pronounce it Lassies, please). She made her debut several weeks ago as Jane Gerson in "Inside the Lines." Earl Derr Bigrum's war-time play, which has been achieving popularity there ever since its opening performance in January. Her next part will be Julia in Bernard Shaw's comedy, "The Philanderer," which will be staged at the Copley in a week or two.

Miss Lascelles is a young English actress, who has had considerable experience on the stage both in her own and in this country, her appearances at the Copley being her first test of the appreciation of Boston audiences, and they have all apparently liked her very much. She has acted in all sorts of plays by many writers, but she takes special satisfaction in the fact that her repertory includes so many of the works of leading English dramatic authors of the present day. She has been in the cast of a number of Bernard Shaw's best-liked comedies, including "Androcles and the Lion" and "The Philanderer," and she remembers with pleasure her appearance in Israel Zangwill's little play, "Plaster Saints."

Maurice Baring, Henry Arthur Jones and Louis N. Parker are but a few of the dramatists with whom she has been associated, and she has been a leading member of Sir George Alexander's company in London. In this country she was for a time under the management of Winthrop Ames. Just at present she is enthusiastic over Boston hospitality, and she hopes to have a number of significant roles to act during the remainder of her season with the Henry Jewett Players.

Philip Lavigne has been selected as house manager of the Boston Opera House. For nine years Mr. Lavigne was the personal representative of John Craig at the Castle Square Theater here, afterwards going to New York to become manager of the Crotona Theater in the Bronx. He is well known to Boston playgoers and his selection as house manager of the magnificent opera house will meet with universal approval. D. CLAPP.

BRUNSWICK-BATH

BRUNSWICK, ME. (Special).—Pastime: Valeska Suratt in "A Rich Man's Plaything," delighted large houses, Feb. 22, 23; Carlyle Blackwell and June Elvidge in "The Page Mystery," opened to large houses, Feb. 25, 26; Ethel Clayton in "The Dormant Power," Feb. 27, 28.

BATH, ME. (Special).—Opera House: Worden's Birds, Donaldson and Geraldine, Tommy Ray and the feature picture, Douglas Fairbanks in "A Modern Musketeer," Feb. 25-27; "Oh, Boy," Feb. 11.

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REPORTS FROM MIRROR CORRESPONDENTS

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—At the National, commencing Sunday night, A. A. Woods presents as the current week's attraction Louis Mann and Sam Bernard as joint stars in a new three-act character comedy drama by Samuel Shipman and Aaron Hoffman, entitled "Friendly Enemies," depicting a most interesting story which deals with a vital and widely discussed phase of the war situation in America, presenting the social and psychological changes that a certain element of our population has undergone, intensely dramatic, written with a vivid sense of character, affording the two famous stars an unusual opportunity for expressing not only their rare comic talents, but the deeper and more serious phases of human nature. Prominent in the excellent supporting company are Madame Mathilde Cottrelly, Regina Wallace, Felix Krembs, Eugene Ward, and Richard Barbee. "Miss Springtime" follows.

Oliver Morosco's successful musical farce "So Long Letty," commencing its third engagement, is the week's attraction at the Belasco. Charlotte Greenwood is the bright particular star, heading a most capable company that includes Sidney Grant, May Boley, Will Morrissey, Tyler Brooke, Hattie Manning, Henrietta Lee, Pauline De Lorme, and the dancing trio, The Du For Brothers. The New York Winter Garden show "Doing Our Bit" follows.

The Poli Musical Comedy Players at Poli's have a new and original revue on hand entitled "Let's Go," which is thoroughly up to date and is quite the most topical and interesting burlesque of national and local interests that scores strongly with attendance that nightly crowd this popular playhouse.

The Spanish troupe in "The Land of Joy," which had a most successful engagement at the National Theater last week, were the guests of the Spanish Ambassador, Senor Don Juan Riano y Gayangos, at a reception tendered in honor of the company, sixty in number, at the Spanish embassy last Friday afternoon.

The Behman Show is the attraction at the Gayety with Lew Kelly, the famous "Professor Dope" who but recently rejoined the organization after a successful European trip. He appears in a two-act farce entitled "Welcome to Our City," and he is ably assisted by talented associates.

Eva Higgs, cashier of the Columbia Theater motion picture house, since its opening under the management of Marcus Loew, died last week from pneumonia, after a brief illness. Miss Higgs was one of the most affable of young women and her always cheerful smile will be sadly missed.

The President of the United States, members of his Cabinet, representatives of both houses of Congress and the diplomatic corps, as well as high Government officials, attended Crandall's Knickerbocker Theater, Thursday afternoon, Feb. 21, by invitation of the Famous Players-Lasky Company to witness a special exhibition of the photoplay "The Son of Democracy," featuring Benjamin Chapin, who has made a most careful study of the life of Lincoln, and his portrayal of the career of the "great emancipator" is carried through a series of twenty reels of motion pictures, depicting the pathetic, humorous and soul-stirring episodes in the life of the martyred President from his birth to his death. The film was accompanied by an especially adapted orchestration. Before the showing of the picture, Lincoln's address at Gettysburg was delivered by Barry Bulkeley. Representative George F. O'Shaughnessy of Rhode Island spoke of Lincoln and the applicability of his life to our own times, and Rose Tapley, publicity promoter of the Famous Players-Lasky, made a short address explanatory of the photo drama.

"Somewhere in France is the Lily," a ballad of the world war written by Philander Johnson, dramatic editor of the Washington Evening Star, with music by Joseph E. Howard, has been added to the musical program of "The Passing Show of 1917."

Women dominate now the box-office and house staff of Keith's Theater. They handle the ticket sales and telephone; they check up and audit the sales; in fact, few men are left and the number is slowly and surely lessening.

Stephen E. Cochran, for many years assistant treasurer of the National Theater, where he was regarded as one of the most courteous and efficient of box-office officials, has resigned his position to become manager of the liability department of the Federal Underwriters, Incorporated. "Steve," as he was familiarly known, will be missed by an army of friends and well wishers.

JOHN T. WARDE.

ELMIRA

ELMIRA, N. Y. (Special).—Billy Allen's company drew large business to the Lyceum Feb. 18-23. Prevost and Goulet, Harry Allen and company, Goldsmith and Lewis, "At Rocky Pass," Pat and Peggy Houlton, Rialto, McIntyre and company, and Jessie Standish appeared to capacity at the Majestic, 18-23. The Regent featured "The Whip," Elsie Ferguson and Enid Bennett; The Colonial, Ann Murdock, Emily Stevens and Norma Talmadge; the Amuse, Monroe Salisbury, Ruth Clifford, Mabel Normand and William S. Hart.

J. MAXWELL BEERS.

PHILADELPHIA

PHILADELPHIA (Special).—Douglas Fairbanks in a new "peppy" and athletic film, "Headin' South," playing at the Stanley, was the main attraction in the film world locally week Feb. 28-Mar. 2. A real, snappy picture, plenty of action, it proved a big drawing card and business was very big all week. William Kutz is no longer the house manager at the Stanley, a position he has held almost since the house opened. It is understood that his successor has already been chosen, but in the meantime Joseph Mastbaum is temporarily in charge. Stanley Mastbaum unfortunately is still confined to the house, it being over a month since he has been able to attend to business. It is reported that he is getting better gradually, but the recovery has been slow. "Hidden Pearls," a new Hayakawa film, had a first showing at the Arcadia, but did not meet with the same success as former pictures featuring the Jap star.

"General Post" was given its first presentation here at the Broad, featuring Thomas Wise, last seen locally in real life in "A Song of Songs," and William Courtenay, supported by Cathleen Nesbit. First produced in Atlantic City, the play continues its big success, the satire on snobbery being the thread from which the entire play is woven.

Jack Norworth and his entire New York company in "Odds and Ends" has made a splendid start in Philadelphia, and was very well received by all the critics. Playing at the Lyric, the travesties on current events proved most popular. Norworth has a good combination of stars in himself, Lillian Lorraine and Harry Watson, Jr. While not in the cast, special credit is merited by Julian Alfred for the superb staging. This is the first time that the Shuberts have produced two musical comedies in competition to each other, but "Odds and Ends" has not diminished at all the attendance at "Over the Top" at the Chestnut Street Opera House, where Ed Wynn and Justine Johnston continue to amuse.

"The Man That Came Back" is doing well at the Adelphi, many considering it the strongest play here this season. "Toot, Toot" also is doing well at the Forrest, and the engagement has been extended two weeks. "Upstairs and Down" closed this week at the Garrick, succeeded by Lou Tellegen.

A new stock company has opened in town at the Orpheum in Germantown. It is known as the La Salle Players, and is headed by Richard La Salle, who for two years headed the Knickerbocker Players in West Philadelphia. He was given a cordial welcome in his newest venture by his many friends, who welcomed him to this city. The first play was "Broadway and Butter-milk," and the cast of the stock company includes Madge West, Earl Western, Florence Hope, Louise Gerard, Jenny Ellison, Frank Bemist, and Bert Chapman.

J. SOLIS COHEN, JR.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—During 1917 the motion picture censors of Portland examined 6,517 reels, averaging 1,000 feet each. Of this number, 50 per cent were dramas, 40 per cent, comedies, and 10 per cent, education. Out of 2,828 subjects viewed, there were 207 eliminations and 14 total rejections.

Cecil Lean and Cleo Mayfield were the bright spots of a light bill at the Orpheum, week Feb. 17. Edward Esmonde made a memorable impression as "The Propville Recruit."

Pantages did its usual heavy business, with Prescott and Hope Eden, telepathists, and "The Bachelor Dinner," with Rose Gardner and Jack Henry. The movie feature is "The Prince of Folly," Ruth Roland starring.

The Lyric comedians, Dillon and Frank, added another to their long list of musical successes by putting across a lively farce entitled "The Jolly Widow," to good houses twice a day.

The Strand featured Monroe Salisbury and Ruth Clifford in "Hands Down"; the Transcontinental Road Show on the vaudeville side of the bill.

June Elvidge, in "The Strong Way," was a drawing feature of the Hippodrome, as was Peggy Hyland, in "The Other Woman," the latter half of the week. Marcelle, comic opera, headed the vaudeville section. "The Katzenjammer Kids," with Henry and Jake Washer as the kids, Carl George as Ma, and W. J. Hoyt as Der Captain, packed the Hellig twice a day, Feb. 21-23. "Parentage," at the Majestic, responded well to skillful advertising. "Tom Sawyer and Huck Finn," with Jack Pickford, at the Columbia, needed little advertising. Madge Kennedy in "Our Little Wife" at the Peoples did well.

Maud Powell, accompanied by Arthur Loesser, performed a very successful concert at the Hellig, night of Feb. 20.

Because of the delayed arrival of Cyril Maude from Australia, the engagement of "Grumpy" at the Hellig, booked for Feb. 28, was cancelled, and a very large sum of money gathered on the advance sale had to be refunded.

Missoula, Montana, will have a new motion picture house, with a seating capacity of 1,350. It will be built by Gilbert Heyfrom, manager of the Missoula Amusement company.

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PORTLAND, ME.

PORTLAND, ME. (Special).—For the week of Feb. 25, Portland was very fortunate in having "Oh, Boy," admirably presented by the Boston company. The character about whom the whole plot was woven and consequently the hardest to portray was that assumed by Charles Compton. Mr. Compton, possessed of an excellent voice, pleasing personality and the ability to make the most of a role, made the part of the groom very convincing. Helen Shipman and Irene Halsman were very good in their respective roles while the work of Harold Crane and Joseph Allen was deserving of praise. The supporting cast was far above the average and the production was well received. Current week: "Intolerance."

Keith's: Vaudeville, with the usual well-balanced bill, including Ed. Flanagan and Edwards Neely, Marion Weeks, Archer and Belfort, Cummings and Mitchell, the Australian Creightons, Rome and Wager and the feature picture, "The Beloved Traitor," starring Mae Marsh.

New Portland: Loew Vaudeville, featuring the Seven Dixie Boys, Rawson and June, Carroll and Lee, Revolving Collins, and Violet Vance.

Empire: Motion pictures, Alice Brady in "Her Silent Sacrifice," and William Farnum in "The Conqueror."

Casco: Motion pictures, featuring Douglas Fairbanks in "Headin' South," and George Beban in "One More American."

Elm: Motion pictures, featuring Edna Goddard in "American Maid," William Desmond in "The Captain of His Soul," and William S. Hart in "The Apostle of Vengeance."

WINONA

WINONA, MINN. (Special).—Opera House: "The 13th Chair," Feb. 7, packed the house; one of the strongest productions of the season. The work of Blanche Hall as Rosalie La Grange and Joseph R. Gary as Inspector Donahue, deserve special mention. Leopold Godowsky, one of the great pianists of the day, thrilled a large audience with a selected program Feb. 22. "You're In Love," Feb. 23, with a bunch of pretty girls and catchy music, gave two performances to large and well pleased houses. The company's own orchestra added greatly to the finish of the production. "Watch Your Step," March 18; "Oh, Boy," April 4.

Colonial Theater: Viola Dana, Feb. 17, in "The Winding Trail"; Clara Kimball Young, Feb. 18, 19, in "Shirley Kaye"; Elsie Ferguson, Feb. 20, 21, in "Barbary Sheep." Excellent pictures, Francis X. Bushman, Feb. 22, in "Red, White and Blue Blood."

Princess: "Vengeance and the Woman"; Harry Cary in "Bucking Broadway," and W. S. Hart in "Hoofs and Horns." Satisfactory business. FRED H. HASTINGS.

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NASHVILLE

NASHVILLE, TENN. (Special).—With the exception of three performances given by Gus Hill's Minstrels, Feb. 20, 21, the Vendome and Orpheum have been dark for the past two weeks, and it has fallen to the lot of vaudeville and moving picture houses to entertain the theater-going public.

The Princess Theater celebrated its sixth birthday, Feb. 18. In honor of the occasion, Mr. Sudekum, the successful manager, booked an unusually good bill with two headliners, for the first part of the week: Gene Greene and company, comedians, and Geo. Damerei and company in a musical farce, "The Little Liar." Other numbers on the program were furnished by McCormick and Wallace, ventriloquists; Margaret Edwards and company in a dancing act and Josephine Lionhart, a singing comedienne. The program for the remainder of the week fell short of expectations.

"Turn to the Right," "Pollyanna," "Have a Heart," and Andrew Mack, the well-known Irish comedian, will be seen shortly at the Vendome.

Mme. Schumann-Heink will appear March 11, at the Ryman Auditorium, under the auspices of Ward-Belmont College.

Week Feb. 25, "The Sweetest Girl in Dixie" at the Orpheum. The latest releases in the way of photoplays are being shown at the Fifth Avenue, Strand, Knickerbocker, Elks and Crescent.

MARY ROBERTA STRADWELL.

SEATTLE

SEATTLE, WASH. (Special).—Metropolitan: Harry Lauder, Feb. 18, 19, with a matinee both days. This is the farewell visit of the popular Scotch comedian and crowded houses greeted him at every performance. Motion pictures, showing the Italian battlefield, Feb. 20-23. Good attendance.

Pantages: Roscoe's Royal Nine, a big minstrel act, was the topliner. Others: James Thompson and company in "Camouflage," Lee Hop and his Chinese musical entertainers, Frank Goldie and Ada Ayers in "April Fooling," Hope Vernon, singing and imitations; Harvey Trio, acrobats, in a bicycle act. As an added attraction the

management offered "The German Curse in Russia."

Moore: Gertrude Hoffman, danseuse, headed a good vaudeville program.

Orpheum: The Great Peimara was the topliner of a strong bill. Frank Cogan, banjo soloist, gave a clever performance; the Great Melhottes, did a good singing, dancing and talking act; Harris and Francis in "Comedy Oddities," pleased greatly; Early and Wrenn presented a comedy act that was quite clever.

Palace: Hip Billy Hibbs and Eddie Malle, in a musical comedy, "Marcelle." The balance of the bill was very good. Good attendance.

Gaiety: Burlesque. Armstrong Folly company presented "Off to the Front."

Motion Pictures: Liberty, "Empty Pockets," featuring Muriel Schnyler and Barbara Castleton; Coliseum, Constance Talmadge in "Scandal"; Clemmer, Julian Eltinge in "The Widow's Might"; Mission, "Hands Down," featuring Monroe Salisbury; Strand, "Parentage"; Rex: Douglas Fairbanks in "The Good Bad Man."

The cast for the University of Washington spring opera, "The Fortune Teller," by Victor Herbert, has been announced by the management. Emily Hall, Violet Sheppard and Ernest Goodner have been chosen for the leading roles. The date for the performance has not yet been decided.

Engene Levy, manager of the Orpheum Theater, Third Avenue and Madison Street, has gone to California, being joined at Portland by Manager S. Morton Cohn. In San Francisco and Los Angeles they will perfect the details of the organization of the miniature musical revues which soon will be offered at the Orpheum here and at the other houses on their circuit.

CAROLINE MENDELL.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—The big event of the week was the visit of Harry Lauder. Three times on one day, Feb. 13, he packed the Hellig, stage and all, to more than capacity. The performances developed from comedy into great patriotic demonstrations. Will M. Cressy and Blanche Dayne, in the "Wyoming Whoop," were the hit of the Orpheum program. The Ziegler Sisters, dancers, proved surprisingly better than their advertisement.

Lottie Mayer and her divers, and Sheldon Brooks and Ollie Powers in burnt cork, entertained big audiences at Pantages. Dillon and Franks pleased the patrons of the Lyric with a musical mixture entitled "The Follies Revue."

The Hippodrome and the Strand continue to do heavy business with vaudeville and pictures. The Hippodrome had Harry Tate in "Motoring," with Ethel Clayton's "Stolen Hours" as the picture feature. The Strand featured Louise Lovely in "Painted Lips."

The Hellig repeated with success the Italian War pictures during two days between legitimate engagements.

"The Crisis," at the People's, was the leading picture of the week. "Blue Jeans," with Viola Dana, at the Majestic, did well. Other winners were Bushman and Hayne, in "Fighting Blood," at the Liberty, and W. S. Hart, in "The Bargain," at the Columbia.

JOHN F. LOGAN.

NEW HAVEN

NEW HAVEN, CONN. (Special).—The first beautiful Monday found the theaters housing somewhat smaller crowds but good ones for all that.

Shubert, Feb. 25-27: Lowell Sherman and Alma Tell in "The Squab Farm" drew good houses. The play took well. Helen Barnes, a New Haven girl in the cast, was well received. Miss Barnes was more than popular when she lived here. Julia Dean and all-star cast in "The Woman on the Index," a new Broadhurst play, Feb. 28-March 1-2. Palace: William Rock and Frances White appeared at a T. M. A. Benefit Sunday night, Feb. 25-27.

Tom Brown's Musical Review headed the vaudeville. McWaters and Tyson, Green,

McHenry and Dean, Amoros Sisters were well received. "The Unbeliever" was the picture with the U. S. Marine Corps, Feb. 28-March 1-2. Say Uncle, Mr. Proxy, headliners. Frank Keenan in "The Public Defender."

Olympia: Margarita Fischer in "Molly Go Get 'Em," at Soldier Benefit, Sunday, Feb. 25-27. Madge Kennedy in "Our Little Wife," Edith Storey in "Revenge," Senneville Comedy, Feb. 28-March 1-2. Vivian Martin in "A Petticoat Pilot." Five vaudeville acts.

Bijou: Olive Thomas in "Betty Takes a Hand." All the vaudeville houses show to capacity houses. Woolsey Hall, Feb. 28. Frieda Hempel, big advance sale.

HELEN MARY.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Rochester, N. Y., 4-8. Auburn 7. Albany 8-9.

AMONG THOSE: Present: (Geo. Tyler): Chgo. Feb. 30—Indef.

ARLISS, George (Klaw and Erlanger and G. Tyler): Boston Feb. 18—Indef.

BARHYMORE, Ethel: (Chas. Frohman, Inc.): N.Y.C. Feb. 14—Indef.

BIRD of Paradise (Oliver Morosco): Duluth, Minn., 4-9. St. Paul 10-18.

BLIND Youth (Lou Telegen): Phila. 4-9.

BOOMERANG, The (David Belasco): B'klyn 4-9.

BRAT, The (Oliver Morosco): Boston Feb. 11-Mar. 9.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef.

CHATEAU Cheaters (A. H. Woods): Chgo. Jan. 28—Indef.

COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—Indef.

COUNTRY Cousin (Klaw and Erlanger): N.Y.C. 4-9.

DADDY Long-Legs (Henry Miller): Columbus 4-8.

DANGEROUS Girl (Ed. W. Rowland): Pittsburgh 4-9.

DAUGHTER of the Sun (Rowland and Howard): Cleveland 3-9.

DE Luxe Annie (Arthur Hammarstein): Chgo. Feb. 18—Indef.

DITTRICHSTEIN, Leo (John D. Williams): N.Y.C. Nov. 20, 1917-Mar. 9.

DREW, John (J. D. Williams): Cin. 3-9.

EVERY WOMAN (Henry W. Savage): Gainesville, Tex. 6. Wichita Falls 7. Ardmore, Okla. 8. Oklahoma City 9-11.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—Indef.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): Boston 4-18.

GARDEN of Allah (Elliot, Comstock and Gest): N.Y.C. Feb. 25—Indef.

GENERAL Post (Charles Dillingham): Phila. Feb. 25—Indef.

GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4, 1917-Mar. 9.

GYPSY Trail (Arthur Hopkins): Minneapolis 4-9.

HER Country (Walter Knight): N.Y.C. Feb. 25—Indef.

HODGIE, William (Lee Shubert): N.Y.C. Feb. 25—Indef.

IBRETTSON, Peter (Messrs. Shubert): Montreal 4-9.

LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—Indef.

LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—Indef.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—Indef.

MACK, Andrew (Walter Sanford): Nashville 4-8. Louisville 7-9.

MADONNA of the Future (Oliver Morosco): N.Y.C. Jan. 28—Indef.

MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—Indef.

MAN Who Came Back (Wm. A. Brady): Boston Dec. 24—Indef.

MAN Who Stayed at Home: Chgo. Dec. 24—Indef.

MANTRELL, Robert (Wm. A. Brady): Denver 4-9. Salt Lake City 11-16.

OLD Lady 31 (Lee Kugel): Balto. 4-9.

ONE Girl's Experience: Altoona, Pa. 5. Lewistown 6. Danville 7. Wilkes-Barre 8-9. Scranton 11-12. Berwick 13. Sunbury 14. Harrisburg 15. Mt. Carmel 16.

PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef.

PATTON, W. B. (Frank B. Smith): Minneapolis 4-9.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. 4-9.

POTASH and Perlmutter in Society (A. H. Woods): Boston Feb. 25—Indef.

ROBSON, May: 'Prisco 5-April 6. Los Angeles 4-9.

SEVEN Days' Leave: (Lawrence Abbutt): N.Y.C. Jan. 28—Indef.

SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—Indef.

SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—Indef.

SKINNER, Otis (Chas. Frohman, Inc.): Denver 4-8. Salt Lake City 8-9.

SUCCESS (Lieber and Co.): N.Y.C. Jan. 28—Indef.

SUCCESSFUL Calamity, A (Arthur Hopkins): Boston Feb. 25—Indef.

TAILORED MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—Indef.

TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef.

13TH Chair (William Harris): Boston Dec. 16—Indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef.

TURN to the Right (Smith and Golden): B'klyn 4-9.

UNCLE Tom's Cabin (W. H. Kibbie): Lancaster, Pa. 4. Coatsville 6. Pottsville 7-8. Allentown 9.

UNDER Pressure (Sydney Rosenfeld): N.Y.C. Feb. 21—Indef.

UPSTAIRS and Down (Oliver Morosco): Columbus 7-9.

VERY Idea (Anderson and Weir): Boston Feb. 25—Indef.

WANDERER, The (Elliot, Comstock and Gest): Chgo. Jan. 31—Indef.

WARFIELD, David (David Belasco): Chgo. Jan. 22—Indef.

WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—Indef.

WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 28, 1917—Indef.

WILSON, Al. H. (Sidney Elliott): Perth, Ont., Can. 5. Renfrew 6. Pembroke 7. North Bay 8. Sudbury 9. Ottawa 11-13.

YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

PERMANENT STOCK

BALTIMORE: Auditorium. BARNES, N. J.: Strand.

BOSTON: Copley.

BRIDGEPORT: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Crescent.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUFFALO: Star.

BUTLER, O.: Majestic.

CHESTER, O.: Family.

DENVER: Denham.

DES MOINES: Princess.

DETROIT: Adams.

EL PASO, N. Y.: Mozart.

EL PASO, Tex.: Crawford.

PITTSBURGH, Mass.: Cummings.

HAVERHILL, Mass.: Academy.

HOBOKEN: Strand.

HUTCHINSON, Kan.: Home.

JACKSONVILLE: Duval.

JAMESTOWN, N. Y.: Samuel's Opera House.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morocco.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MINNEAPOLIS: Shubert.

MONTREAL: Empire.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lexington.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND: Hippodrome.

SAN FRANCISCO: Alcazar.

SARASOTO, Can.: Strand.

SCHENECTADY: Van Curler.

SEATTLE: Wilkes.

SHARON, Pa.: Morgan Grand.

SIoux CITY: Grand.

SOMERVILLE, Mass.: Somerville.

SOUTH BEND, Ind.: Oliver.

SPRINGFIELD, Ill.: Chatterbox.

STREUBENVILLE: Herald Sq. TROY, N. Y.: Lyceum.

TULSA, Okla.: Grand.

UNION HILL, N. J.: Hudson.

WASHINGTON: Howard.

WASHINGTON: Poll.

WICHITA, Kan.: Liberty.

WINNIPEG, Can.: Winnipeg.

OPERA AND MUSIC

CHEER UP (Charles Dillingham): N.Y.C. Aug. 28, 1917—Indef.

CHIN-CHIN (Chas. Dillingham): Pittsburgh 4-9.

CHU Chin Chow (Elliot, Comstock and Gest): N.Y.C. Oct. 22, 1917—Indef.

COHAN Revue of 1918 (Cohan and Harris): N.Y.C. Dec. 31, 1917—Indef.

DOING OUR Bit (Messrs. Shubert): Balto. 4—Indef.

FANZY Free (Messrs. Shubert): Chgo. Feb. 24—Indef.

FLO-FLO (John Corti): N.Y.C. Dec. 20, 1917—Indef.

FOLLOW the Girl (Hitchcock and Goetz): N.Y.C. 2—Indef.

GIRL o' Mine (Marbury and Shubert): N.Y.C. Jan. 28—Indef.

GOING UP (Cohan and Harris): N.Y.C. Dec. 25, 1917—Indef.

HAVE a Heart (Henry W. Savage): Louisville 5-8. Nashville, Tenn. 7-9. Columbia 17. New Decatur, Ala. 12. Memphis, Tenn. 13-14.

HER Regiment (Joe Weber): Toronto 5-9.

KATINKA (Arthur Hammerstein): B'klyn 4-9.

LAND of Joy (Klaw and Erlanger): Phila. 4-9.

LEAVE it Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—Indef.

LOVE MUI (Andrew Dippel): N.Y.C. Feb. 8—Indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—Indef.

MAYTIME (Messrs. Shubert): Chgo. Jan. 30—Indef.

ODDS and Ends of 1917 (Jack Norworth): Phila. Feb. 25—Mar. 9.

OH, Boy! (F. Ray Comstock): Bangor, Me. Mar. 3-5. Show-began 7. Bangor, Me. 8. Augusta 9. Bath 10-11.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20, 1917—Indef.

OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—Indef.

OH, Look! (Harry Carroll and Wm. Sheer): N.Y.C. Mar. 4—Indef.

OVER the Top (Messrs. Shubert): Phila. Feb. 19—Indef.

POM Pom (Henry W. Savage): Sudbury, Ont., Can. 5. North Bay 6. Orillia 7. Hamilton 8-9. Toronto 10-11.

PRETTY Papa (Woodhall Amos, Co.): Guelph, Ont., Can. 5. Owen Sound 6. Stratford 7. Woodstock 8. London 9. Chatham 11.

RAINBOW Girl (Klaw and Erlanger): Boston Feb. 25—Indef.

RAMBLER Rose (Chas. Frohman, Inc.): Chgo. 3-23.

RIVIERA Girl (Klaw and Erlanger): Cin. 4-9.

ROBINSON Crusoe (F. Stuart Whyte): Buffalo 4-9.

SAN Carlo Opera: Pittsburgh 4-9. Cleveland 11-16.

SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—Indef.

STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—Indef.

TICK Tock Girl (Boyle Woolfolk): Jackson, Mich. 3-8. Lansing 7-9. Flint 10-13. Saginaw 14-16.

TOOT-TOOT (Henry W. Savage): Phila. Feb. 4-Mar. 9.

YOU'RE in Love (Arthur Hammerstein): St. Paul 3-9.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—Indef.

FIELD, A. G.: Evansville, Ind. 3-5. Vincennes 6. Indianapolis 7-9.

HILL, Gus: Bloomington, Ill. 5. Champaign 6. Wabash, Ind. 7. Ft. Wayne 8. Lima, O. 9.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Youngstown, O. 4-9.

STEIN'S
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MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (Special).—Emily Ann Wellman, in a "dash" drama of novel turns, headlines at the Majestic in "The Young Mrs. Stanford," Feb. 22. The means of emphasizing the leading characters by proper colored spotlights against blackgrounds is novel and interesting. Bert Baker is seen in "Prevarication," a clever, homely plot full of complications. Walter Brown, monologist, holds well his share of applause. Frank Burt, Ed. Johnston and company appear in "Bluff," which, while seen here before, drew quite well. Edna Luby impersonated well-known stars. La Zar and Dale present a black face comedy. Raymond Wilbert, "On the Golf Links," and the Apollo Trio complete the bill. The Orpheum Travel Weekly is also shown. The attendance is very good throughout the week.

The Alhambra is showing Thos. H. Ince's "Blue Blazes Rawden," with W. S. Hart, to frequent capacity houses. Wallace Reid and Kathryn Williams will be seen in "The Things We Love." The Alhambra continues to draw its well established patronage.

Comedians, Chinese, birds, musical and beautiful young ladies in dances and songs, are to be seen at the Miller. The Great Lee Foo troupe of Chinese performers, with their mysteries, head the bill. A musical act entitled "At Spilven's Corners" aggregates eight artists in pretty gowns and latest songs. LaMont's Cockatoos, who have appeared here before, are on the bill. McKisick and De Loach are singing comedians. Piccard Trio offer their amusing bar act, in which comedy is their feature, as well as unbelievable feats upon the bars. Malvern Sisters, two pretty little girls, have a fascinating musical turn in which they play xylophones. Fitzgibbons and Davis, a pretty girl and partner, sing and plays several brass instruments. Lakay's Three Types, known as the trio of perfect 36s, have a very novel and pretty posing act. Forst and Church are a duo of funsters in songs and dances. Several motion pictures complete this large offering. Business is practically capacity all the time.

New Zealand and Tasmania furnish the material, gathered this last summer, for the second number of the Burton Holmes travelogue series, which was given at the Pabst, week Feb. 18. Mr. Holmes showed wonderfully colored still views and vivid motion pictures of the customs and sports of the aborigine Maoris, the life of the cattle and sheep ranches, the waterfalls and all the interesting things of a tour through those great places.

Nothing more than mention of the fact that Rube Bernstein's show played at the Gayety was need to bring capacity houses to almost every performance. The title was "Follies of Pleasure," and the leads were taken by Clyde J. Bates, Tom McKenna, Larry Larrievie and Billy Suhler. Among the female members of the cast were Mae Mills, Charlotte Worth, and Violet Hilson. Eight scenes composed the bill and a generous array of popular songs.

Two feature attractions top the vaudeville bill at the Palace, Cal Dean, Marie Fey and their Sorority Girls, and Diana's Models. The first, a miniature musical comedy, pleased very well. The costumes and songs, well sung, secured much applause. Diana's Models also was well received. Rucker and Winfield, in colored comedy, Marian Gibney, a "sassy" single, sang and talked.

For the second half week, Menlo Moore offered "Doc Baker and the Magazine Girls." A special elaborate scenic production is also a feature. Gen. Pisano and company offered a shooting act styled "At the Italian Front." Benny Harrison and company offered "The Mail Carrier."

At the Empress the new company is well under way. Among the new faces are Sam Michals, Jack Gibson, Jimmy Parelle, Nonie Lloyd, Sallie Hollins and Jean Pollock. "The Champagne Belle" is the current offering and is showing to very good audiences continually. Empress patrons are delighted with the return of Jimmy Parelle, old time friend of the house.

The Strand continues to play to large audiences and with frequent capacity lobby. The offerings are current and the program cleverly arranged, so that the patron secures a well varied bill, and the selections of the orchestra and musical solos are in themselves commendable. J. A. Kiss.

DENVER

DENVER, CAL. (Special).—The Winter Garden "Show of Wonders" at the Broadway, Feb. 10-18, one of the few big productions now on the road, drew well. Eugene and Willie Howard did the best work of a large cast. John E. Kellard presented "Hamlet," "Othello," "Merchant of Venice," and "Macbeth," week Feb. 18. "Turn to the Right," week Feb. 19.

Harry Green in "The Cherry Tree" and and Charles Withers in "For Pitty's Sake" held chief interest at the Orpheum, 12-18. McIntyre and Heath made the following a big week.

Mr. Woodward has returned from the East where he arranged for the release of the National Film Co.'s pictures through General Film and agreed to supply some seven pictures of different lengths each month. John Halliday and Eva Lang will start work at the studio in about two weeks.

FREDERICK D. ANDERSON.

LOUISVILLE

LOUISVILLE, KY. (Special).—At Macaulay's Theater, week Feb. 17, Bayard Veiller's play, "The 13th Chair," drew fine business. It was interpreted by a well balanced company and was handsomely staged. Underlined, "Daddy Long Legs," which will be seen here for the first time. At the B. F. Keith Mary Anderson theater crowded houses ruled, Feb. 17-23. On the bill were McKay and Ardine, Bennett and Richards, Helen Trix, Ambler Brothers, and the tabloid musical comedy, "The Reckless Eve."

The powerful melodrama, "The Lure of the City," drew well at the Gayety, week ending Feb. 23. Opening Feb. 24, "Razzie Dazzle."

At the Keith National popular priced place there was an excellent entertainment offered, the headliners being Gordon Eldred and company, and Jene Greene.

The Strand moving picture house had a particularly strong attraction in Annette Kellermann in "A Daughter of the Gods"; the Alamo, with Gladys Brockwell in "The Moral Law," and the Majestic, Dorothy Dalton in "Flare-up Sal." All of the other houses had attractive offerings, and were correspondingly rewarded with large business.

The Ha-wan Gardens were again in the field with a novelty, announced as a Red-White-Blue Carnival, which, in view of the war conditions, was timely, and attracted a large number of the soldier boys in the city.

Barbara Milton, the Louisville girl who made a most favorable impression in the part intrusted to her with Ruth Chatterton, in "Come Out of the Kitchen," at Macaulay's, was extensively entertained in a social way during her stay here.

Joseph R. Garry, a business representative of "The 13th Chair" company, was one of the visitors of the week.

The monologues of Ruth Draper, given in the Auditorium of the Seelbach Hotel, Feb. 19, was a highly successful and enjoyable entertainment. It was fostered by Louisville's social lights; proceeds were for the American funds for French wounded, and the artistic work of the talented lady was much appreciated.

Louis Rigo, the new musical director at the Majestic, is giving the patrons at that popular house high class programs. The young Hungarian is a great favorite with the Louisville amusement loving public.

Manager Chas. Scott of the Liberty Theater at Camp Zachary Taylor provided the soldiers with a number of musical entertainments, week Feb. 18-23, which were largely attended.

Two ambitious amateur features of the near future announced are a rendering of "The Mikado" by the choir of one of the churches, and the presentation of Barrie's "The Admirable Crichton," by the students of the dramatic department of the University of Louisville. This latter occasion will be under the stage direction of Boyd Martin, dramatic critic of the Courier Journal, who also occupies the chair of Dramatic Art at the University. Naturally there is no little local interest in these two coming occasions.

CHARLES D. CLARK.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Columbia is now in the second and last week, Feb. 18, with Boston English Opera Company, "Bohemian Girl," "Martha," and "Il Trovatore" were the numbers. The company has done well during the engagement.

Charley Ruggles and Dorothy Webb are the stars at the Alcazar in "It Pays to Advertise."

The Cort still has Theda Bara in the picture "Cleopatra," and the film has created quite a talk, and consequently has attracted full houses. Mar. 4, "Show of Wonders."

The Savoy has "Chin Chin," with Will King as the star. Feb. 24 Lew Hearn and "Bonita" starred in "Miss Spendthrift."

The Wigwag featured Mr. and Mrs. Sidney Payne in "The Drudge," and the picture show, Will Hart in "The Bad Man," and Mary McAllister in "Sadie Goes to Heaven."

The Orpheum had another attractive bill, which included Cressy and Darne, Morton and Glass, Al Shayne, Ziegler Sisters, Scarplot and Vavara, Elida Morris, Stuart Barnes, and Hyams and McIntire.

The Strand filmed Will Hart in "The Apostle of Vengeance."

The Hippodrome had vaudeville and the picture, "Sylvia of the Secret Service," featuring Mrs. Vernon Castle.

The Casino had Longfeather's "Auto Efficiency Girls," and as a film Hearst-Pathe News Weekly.

The Alhambra pictured Ruth Clifford and Monroe Sallabury in "Hands Down."

The Tivoli had Taylor Holmes in "Uncasy Money," and the third edition of Italian War Pictures.

William Cressy at the Orpheum, one of the "Four Minute" men appointed by President Wilson, was a guest at a luncheon by the Down Town Men's Association, and spoke on the aims and objects of the administration.

Western Feature Film Company was incorporated for \$25,000. The incorporators are Abe Markowitz, Isabel Davis and W. Williamson. Pantages is running smoothly with vaudeville and pictures.

A. T. BARNETT.

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MACON

MACON, GA. (Special).—Grand: Keith vaudeville week of Feb. 11-13, Mankichi Group, Kennedy and Hooney, Porter J. White company, Kramer and Kent, Eddy and Decima M. Lean. Keith vaudeville Feb. 14-16, Kanny and Walsh, Jeanette Childs, "Under One Roof," Princess White Deer company. Large houses delighted.

Capitol: Feature pictures, Feb. 18-23; Palace: Feature pictures, Feb. 18-23; Princess: Serial and comic pictures, Feb. 18-23.

Arthur Guy Empey, famous soldier and author of the well known book, "Over the Top," is here as star for the leading role of the version of "Over the Top," and his co-star, Lois Meredith, President Haynes of the Savage Arms Company and Lieutenant Houry, a French officer, are here. The Vitagraph Film Company have these personages here to produce a version of the story, "Over the Top." Several film machines and cannons, flags, etc., and twenty men are here to produce the picture. The soldiers out at Camp Wheeler will also be used and several weeks will be required to perfect it. After the picture is completed Arthur Guy Empey will join the "Dixie Division," as the boys are known here at Camp Wheeler, and be prepared to go back to France.

Secretary Baker of the War Department arrived here on Feb. 16, and spent Sunday at Camp Wheeler where he reviewed 25,000 soldiers; he left late Sunday night for Augusta, Ga., to review the ones at that point.

ANDREW OLIVER ORR.

HUTCHINSON

HUTCHINSON, KANS. (Special).—De Luxe Theater: Douglas Fairbanks in "The Man from Painted Post"; also Alice Howell, the female Chaplin of the screen, Feb. 18, 19; Sessue Hayakawa in "The Call of the East," Feb. 20, 21; Vivian Martin in "The Trouble Buster," and "Fatty" Arbuckle in "Patty in Coney Island," Feb. 22, 23.

Royal: Margarita Fischer in "Miss Jackie of the Army," Feb. 18, 19; "My

HUNTINGTON

HUNTINGTON, IND. (Special).—William A. Brady presented "The Man Who Came Back" at the Huntington, Feb. 4. It was received by a packed house. Dorothy Bernard was a prime favorite with the audience and received much applause. The Huntington has been doing a splendid business this season which is due very largely to the popularity of the Artcraft Service. ISIDORE L. MARE.

Mildred Beverly

Address care DRAMATIC MIRROR

GEORGE HENRY

TRADER

STAGE DIRECTOR Address until further notice
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Capt. Richard Coke

Address care DRAMATIC MIRROR

JAMES L. CARHART

Maude Adams Co. M'n'g't Chas. Frohman

LOUISE MULDER

At Liberty. Characters, Grand Dame, Agents.

Little Boy," featuring Ella Hall, Feb. 20, 21; Olive Tell in "The Unforeseen," Feb. 22, 23. Convention Hall: Lyman H. Howe's Travel Festival, Feb. 21. C. W. OSWALD.